A B C

Reader, Lover of Books

D E F G H I

The Book Arts in Ontario

J K L M N O

David B. Kotin & Marilyn Rueter

P Q R S T U

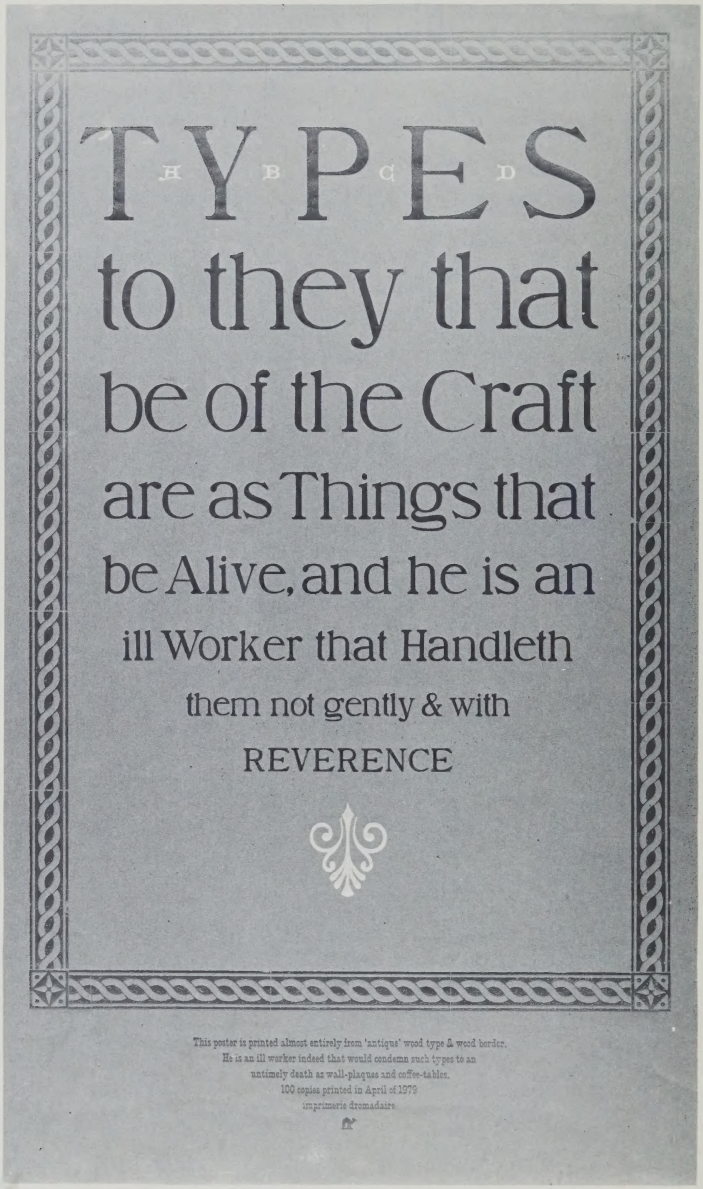
North York Public Library

V W X Y

Willowdale · 1981

Z

Canadiana Collection Publication no. 2
Reader, Lover of Books: Volume Two


TYPES
to they that
be of the Craft
are as Things that
be Alive, and he is an
ill Worker that Handleth
them not gently & with
REVERENCE
This poster is printed almost entirely from 'antique' wood type & wood border.
He is an ill worker indeed that would condemn such types to an
untimely death as wall-plaques and coffee-tables.
100 copies printed in April of 1979
imprimerie dromadaire

Broadside, Imprimerie Dromadaire

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28 May – 30 June 1981
North York Public Library
35 Fairview Mall Drive, Willowdale, Ontario

6 July – 28 August 1981
Thomas Fisher Rare Book Library, University of Toronto
120 St George Street, Toronto, Ontario

To Joshua, Lucas, and Simon

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https://archive.org/details/readerloverofboo00davi

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ERRATUM

Binding B16, pp. 69-70, was created by Emrys Evans, not Michael Wilcox.

Preface

Reader, Lover of Books is the second exhibition of Ontario book arts organized by the Canadiana Department of North York Public Library, the first having been mounted to mark our opening in new quarters in 1977. We hope this will become a regular event to document the fine work of Ontario printers, bookbinders, and other creators connected with the art of the book.

As before, many people (including those whose work is here presented) have helped in innumerable ways to make possible this exhibition and catalogue. Once again, Chief Librarian Gordon C. Barhydt and the North York Public Library Board have encouraged and supported this endeavor. Thanks must also go to Richard Landon and Elizabeth Hulse of the Thomas Fisher Rare Book Library of the University of Toronto for providing the opportunity and making the arrangements to mount the exhibit at the University. Emrys Evans, the Fisher Library's conservator and restorer, again shared his expertise regarding the description and mounting of the bindings. I would also like to acknowledge Eric Belton whose yet to be completed research on modern Canadian bookbinding has proved useful.

The generosity of all the lenders is obvious and gratefully acknowledged. In addition, I would like to specially thank the staff of the Canadiana Department for the many hours of extra duty undertaken due to this project. Lastly, to Marilyn and William Rueter, I owe especial gratitude.

DAVID B. KOTIN
Head, Canadiana Department,
North York Public Library
May, 1981

Introduction

This catalogue is a companion to our earlier work, *Reader, Lover of Books, Lover of Heaven ...* (Willowdale: North York Public Library, 1978). The 'Checklist of Ontario Private Presses' has been updated to include a chronological description of books and pamphlets issued from the beginning of 1978 to the end of 1980. The list has also been revised to incorporate publications and presses that were omitted from the first catalogue. There are fifty-seven additional items from thirteen presses, five of which were not represented in the first book: Abraxas Press, William Barker, Carl Dair, Dreadnaught, and Greyn Forest Press.

The general criteria for inclusion are embodied in Will Ransom's familiar dictum, 'a private press may be defined as the typographic expression of a personal ideal, conceived in freedom and maintained in independence.'[1] This statement 'contains the two elements which are basic to the idea of the true private press. The first is the individual, personal response of the printer, who normally performs most or all aspects of the craft himself (selection of the text, editing, design, typesetting, illustration, printing, and binding); the books he produces ultimately express his creative sense and reflect his ideals and personality. The second is the idea of complete freedom from outside control or interference; operating a private press is essentially the work of one person, the proprietor, who prints to please himself.'[2] This explanation accounts for the fact that there are only selected books from the Dreadnaught canon as well as for other omissions of fine printing and publishing in Ontario.

Addresses are given for those presses currently active in Ontario. Printers have been invited to submit statements

1 Will Ransom, *Private Presses and Their Books* (New York: R.R. Bowker, 1929), p. 22.

2 Marilyn Rueter, 'The Private Press in Canada: A Brief Survey,' in *Sticks and Stones: Some Aspects of Canadian Printing History,* ed. by John Gibson and Laurie Lewis (Toronto: Toronto Typogaphic Association, 1980), p. 93.

regarding themselves or their presses, or to revise their contributions that appeared in the 1978 publication. We have quoted from other sources when the text seemed particularly significant. Items included are at least one leaf and were issued in some kind of binding. The descriptions include the following: title, author, illustrator, place of publication, date, paging (the last numbered page or leaf is given; if unpaged, the actual number of pages or leaves if supplied), size (height by width), limitation (if known), typeface(s), binding, and binder (if different from the printer). Broadsides and other ephemera are not listed; they are, however, exhibited.

The hand bookbinders in the exhibition represent a highly personalized selection. No attempt has been made to survey the whole field of bookbinding in Ontario. The bindings have been chosen to emphasize modern aspects of design and creative techniques as well as a high degree of competence in the quality of traditional hand bookbinding operations. Addresses and biographical information regarding these binders have been included.

As usual, we solicit any additions and/or corrections to the content of the catalogue and exhibition.

DAVID B. KOTIN
Canadiana Department, North York Public Library
35 Fairview Mall Drive, Willowdale, Ontario M2J 4S4

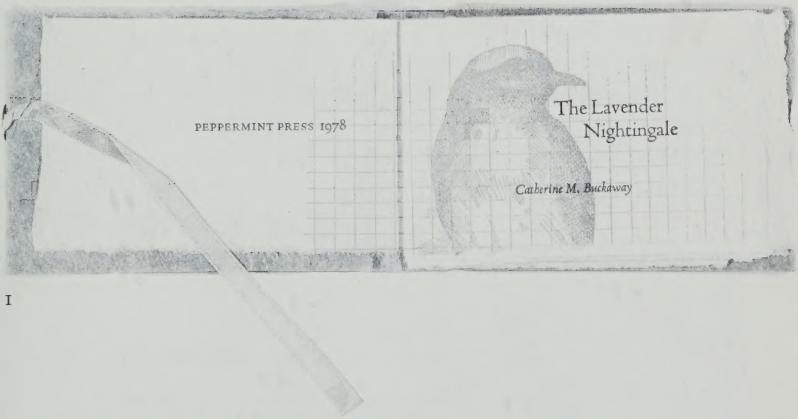
MARILYN RUETER
236 Major Street, Toronto, Ontario M5S 2L6

Private Presses of Ontario: A Checklist

ABRAXAS PRESS, Toronto, 1978 –
Richard Miller, proprietor
204 Stibbard Avenue, Toronto, Ontario M4P 2C3

'Nothing I could say about the trials and tribulations of private press printing would be original: others (in this catalogue and elsewhere) complain about the few hours stolen here and there from more pressing (sorry) and profitable tasks; about the folly of using equipment designed in and for a (seemingly) more leisurely era and expecting perfection; about deciding whether to buy food or handmade paper; etc., etc. It's all true.
And yet ...'
RICHARD MILLER

1. *The lavender nightingale,* by Catherine M. Buckaway.
With a drawing by Douglas F. Panton. Toronto, 1978. 32p. 6.5 x 9 cm. 25 copies. Handset in Centaur. Printed on grey paper, with greyish-blue paper covers and blue paper wrappers and with mauve ribbon ties, the papers all handmade by Andrew Smith of O Handmade Paper, Beaverton. Produced by the Abraxas Press for the Peppermint Press, the printer's 'private publishing company'.



1

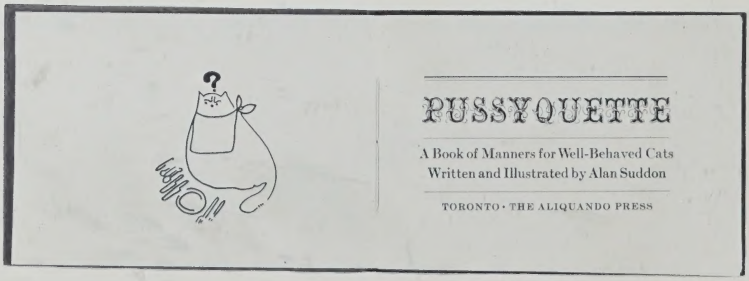
ALIQUANDO PRESS, Toronto, 1962 –
William Rueter, proprietor
236 Major Street, Toronto, Ontario M5S 2L6

2. *Wood engraver*
[an excerpt from *Graven Image* by John Farleigh].
With a line cut reproduction of a woodcut by Jost Amman. Toronto, 1973. 8p. 10.8 x 7.5 cm. About 100 copies. Handset in Janson and Wilhelm Klingspor-Schrift. Beige paper covers. [Issued without an imprint]. 24A in *Reader, Lover of Books, Lover of Heaven ...*

3. *Christmas,* by Leonard Clark.
With a line cut reproduction of a wood engraving by Thomas Bewick. Toronto, 1973. 8p. 8.8 x 11.4 cm. About 100 copies. Handset in Modern Condensed. Dark blue hand patterned paper covers. [Issued without an imprint]. 24B in *Reader, Lover of Books, Lover of Heaven ...*

4. *Pussyquette, a book of manners for well-behaved cats,*
by Alan Suddon.
With nine drawings by the author. Toronto, 1978. 36p. 7.5 x 11.0 cm. 100 numbered copies. Handset in Scotch Roman and Extra Ornamented No. 2. Blue and green Italian patterned paper covers, and enclosed in a blue paper slipcase.

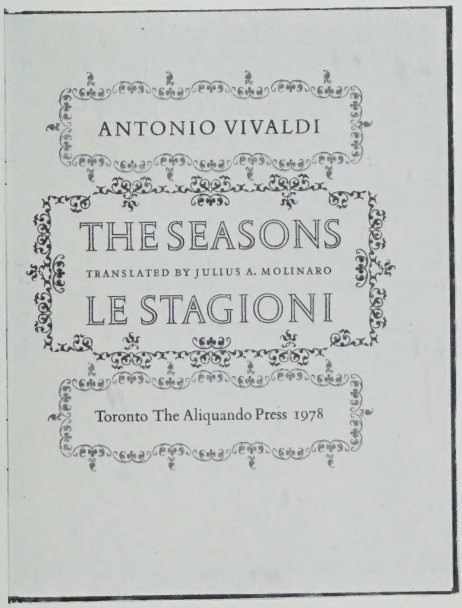
5. *Thomas Bewick: a brief description of his method of engraving on wood, taken from his Memoir, c. 1827.*
With two line cut reproductions of wood engravings by the author. Toronto, 1978. 12 folded p. 14.6 x 13.6 cm. 100 copies. Handset in Bembo and Castellar. Rust paper covers. 40 copies issued for the 1977 Typocrafters meeting.


PUSSYQUETTE
A Book of Manners for Well-Behaved Cats
Written and Illustrated by Alan Suddon
TORONTO • THE ALIQUANDO PRESS

6. *Chanticleer; a 17th century carol,* by William Austin.
With a lino cut illustration by the printer. Toronto, 1978. 8p. 7.6x10.9 cm. About 100 copies. Handset in Tell Text No. 5. Blue paper covers. [Issued without an imprint].

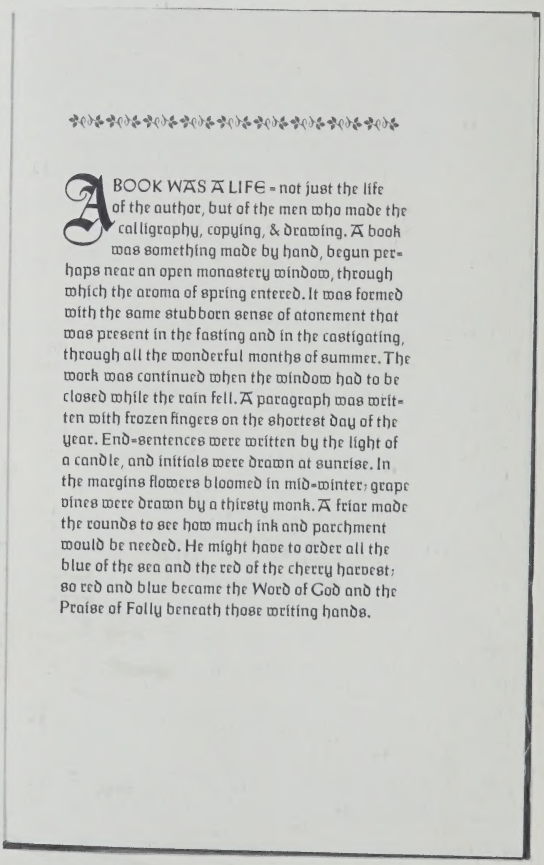
7. *Antonio Vivaldi: The seasons: Le stagioni.*
WIth a preface by the printer. Translated by Julius A. Molinaro. Toronto, 1978. 28 folded p. 15.6x12 cm. 60 numbered copies. Handset in Deepdene, Bembo, Open Kapitalen and a variety of ornaments. Quarter ochre cloth with red, pink and gold hand marbled paper covered boards.

8. *A letter to William Morris,* by Arthur Pendenys.
Toronto, 1979. 24p. 8.8x13.1 cm. 100 copies. Handset in Janson and Tell Text No. 5. Greyish-green paper covers.



7

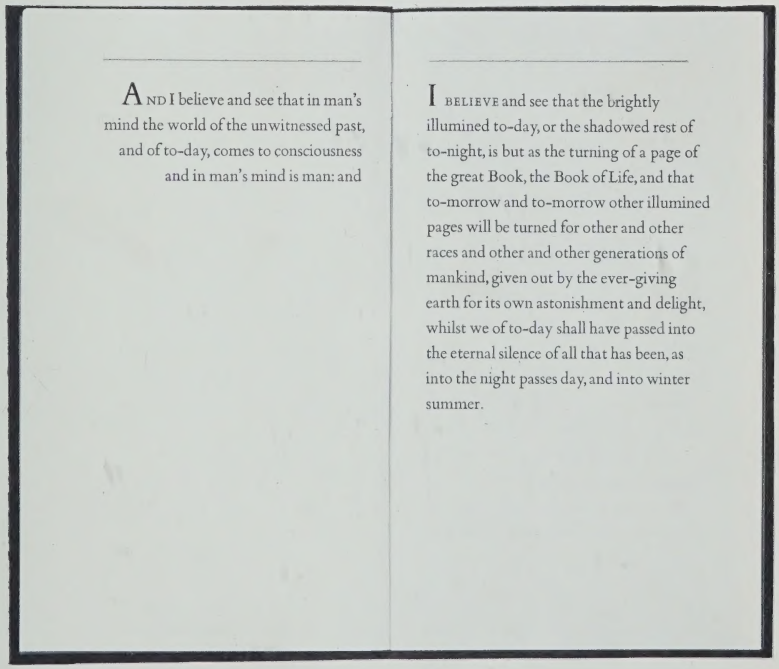
9. *A book was a life,* by Anne H. Mulder.
With a line cut reproduction of a medieval woodcut. Translated by Louise Weyerman. Toronto, 1979. 20p. 22.5 x 14.1 cm. 100 numbered copies. Handset in Jessen Schrift and wood and metal Modern Text. Nos. 1-10 in quarter imitation vellum with boards covered with beige, black and orange lithographed paper designed by Georg Rueter and enclosed in a mulberry paper covered slipcase; the remainder in blue paper covers.


A BOOK WAS A LIFE - not just the life of the author, but of the men who made the calligraphy, copying, & drawing. A book was something made by hand, begun perhaps near an open monastery window, through which the aroma of spring entered. It was formed with the same stubborn sense of atonement that was present in the fasting and in the castigating, through all the wonderful months of summer. The work was continued when the window had to be closed while the rain fell. A paragraph was written with frozen fingers on the shortest day of the year. End-sentences were written by the light of a candle, and initials were drawn at sunrise. In the margins flowers bloomed in mid-winter; grape vines were drawn by a thirsty monk. A friar made the rounds to see how much ink and parchment would be needed. He might have to order all the blue of the sea and the red of the cherry harvest; so red and blue became the Word of God and the Praise of Folly beneath those writing hands.

9

10. *Jeoffrey, an excerpt from Jubilate Agno,*
by Christopher Smart.
With a wood engraving by Maria Hofker-Rueter. Toronto, 1979. 20p. 13.6 x 17.5 cm. 75 numbered copies. Handset in Blado and Vanity Fair. Nos. 1-3 in grey cloth covered boards; the remainder in grey paper covers.

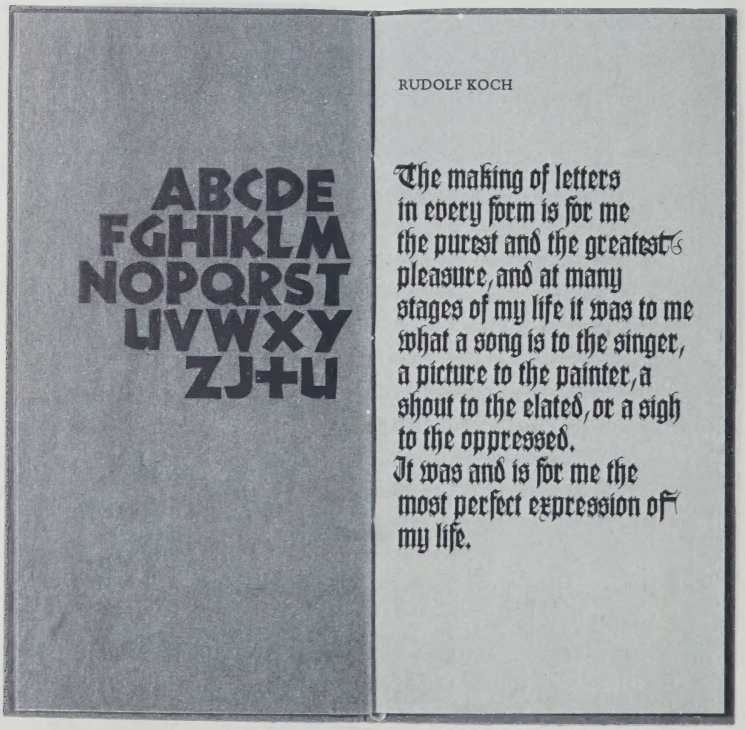
11. *Credo,* by Thomas James Cobden-Sanderson.
With a preface by the printer. Toronto, 1980. 24p. 21.5 x 12.5 cm. 100 numbered copies. Handset in Bembo. Nos. 1-15 in quarter ochre cloth, with fore-edge strip, with ochre, brown and white hand marbled paper covered boards; the remainder in orange paper covers.


AND I believe and see that in man's mind the world of the unwitnessed past, and of to-day, comes to consciousness and in man's mind is man: and
I BELIEVE and see that the brightly illumined to-day, or the shadowed rest of to-night, is but as the turning of a page of the great Book, the Book of Life, and that to-morrow and to-morrow other illumined pages will be turned for other and other races and other and other generations of mankind, given out by the ever-giving earth for its own astonishment and delight, whilst we of to-day shall have passed into the eternal silence of all that has been, as into the night passes day, and into winter summer.

11

12. *The making of letters: quotations about type design & production,* compiled by William Rueter.
Toronto, 1980. 20p. 18.8x9.5 cm. 120 copies. Handset in a variety of typefaces. Gold paper covers. 40 copies each issued for the 1980 American Typecasting Fellowship Conference, the 1980 Typocrafters meeting, and 'friends of the Press'.

13. *A garland of love; a selection from the sonnets,* by William Shakespeare.
Toronto, 1980. 28p. 22.4x15.5 cm. 100 numbered copies. Handset in Menhart and Monument. Quarter teal cloth with a variety of Italian patterned paper covered boards.



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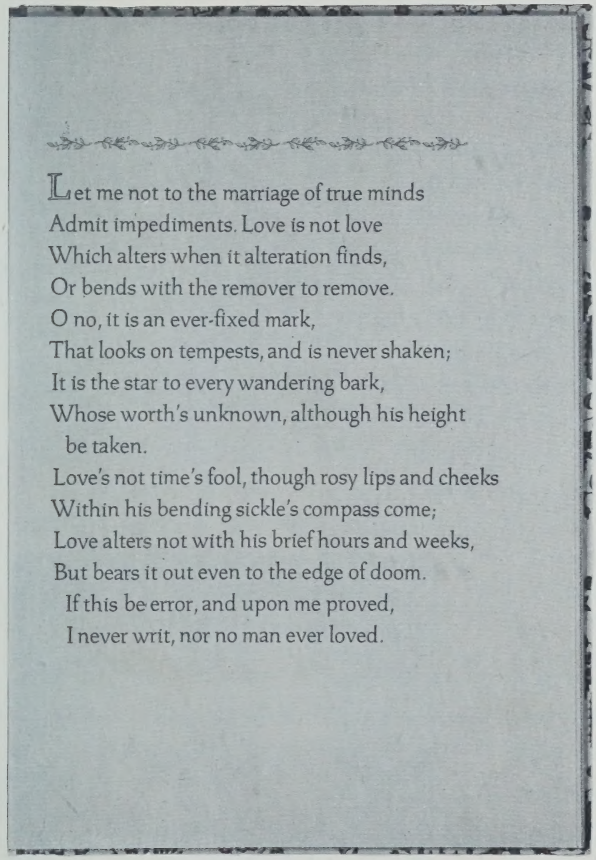


Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O no, it is an ever-fixed mark,
That looks on tempests, and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height
be taken.
Love's not time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me proved,
I never writ, nor no man ever loved.

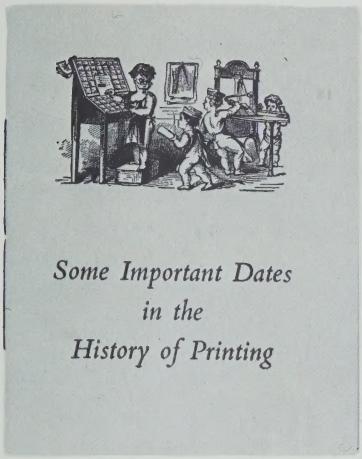
13

WILLIAM BARKER, Toronto, 1972 –
William Barker, proprietor
25 Gore Vale Avenue, Toronto, Ontario M6J 2R5

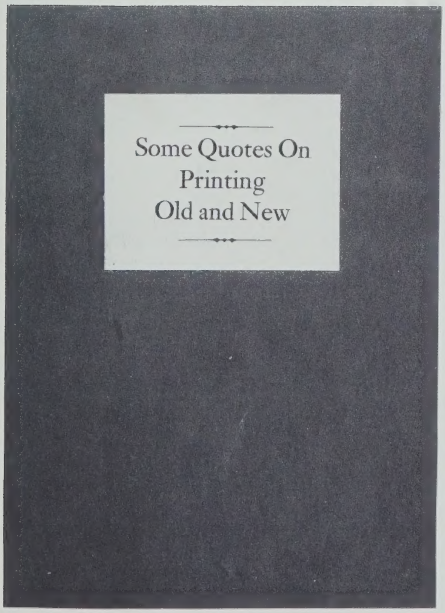
'Perhaps the most striking aspect of hand printing is the extraordinary amount of time a small job takes, especially if the type and the press are in two different locations. *Some Quotes on Printing Old and New* was set by hand at Massey College, and printed at The Coach House Press on their Vandercook proof press. My co-worker Margot Griffin, who used to work at Coach House, is now in the last year of the Architectural Association School in London, England. *Some Important Dates in the History of Printing* was set by hand at Massey College and printed on one of the College's nineteenth-century Albion presses, and was my first piece of printed work. I am finishing a doctorate in English at the University of Toronto.'
WILLIAM BARKER

14. *Some important dates in the history of printing,*
compiled by William Barker.
With a cover illustration reproduced by line cut. Toronto, 1972. 16p. 9.7 x 8.8 cm. 30 copies. Handset in Janson and Bembo. Red paper covers.

15. *Some quotes on printing old and new.*
compiled by William Barker.
Toronto, 1976. 12p. 16.2 x 11.5 cm. 30 copies. Handset in Janson Roman. Copper paper covers and wrappers.


Some Important Dates
in the
History of Printing

14


Some Quotes On
Printing
Old and New

15

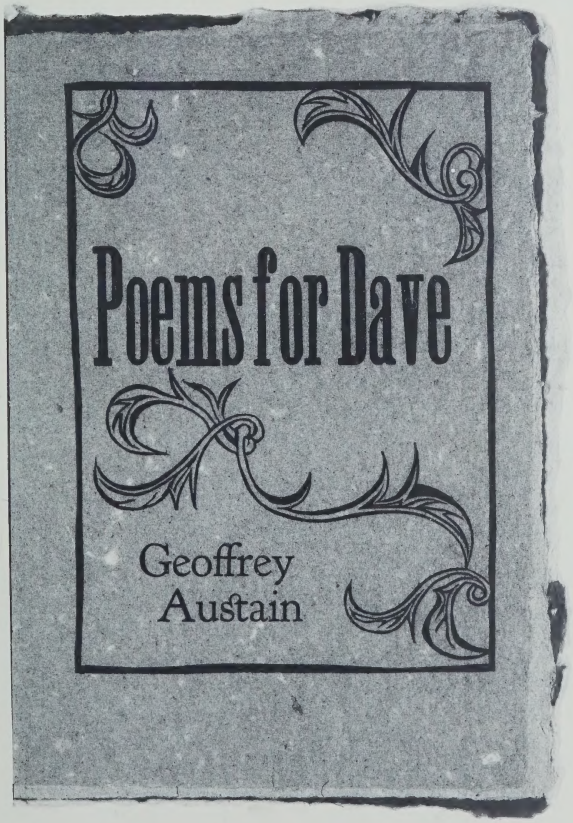
BRANDSTEAD PRESS, Carlisle, 1967 –
Carlisle, Ontario LOR 1HO

16. *Lines for the crocuses: poem & wood engraving,* by G. Brender à Brandis.
Carlisle, 1977. 4l. 17.7 x 11.5 cm. 250 copies. Handset in Kennerley and Della Robbia. White paper covers. Printed for inclusion in *Folio of Private Presses* (Serendipity Press, 1978).

17. *Poems for Dave,* by Geoffrey Austain.
With six lino cut illustrations by the printer. Carlisle, 1978. 12l. 21 x 14.5 cm. 30 numbered copies. Handset in Kennerley and Della Robbia. Grey paper covers and brown endpapers, both handmade by the printer.

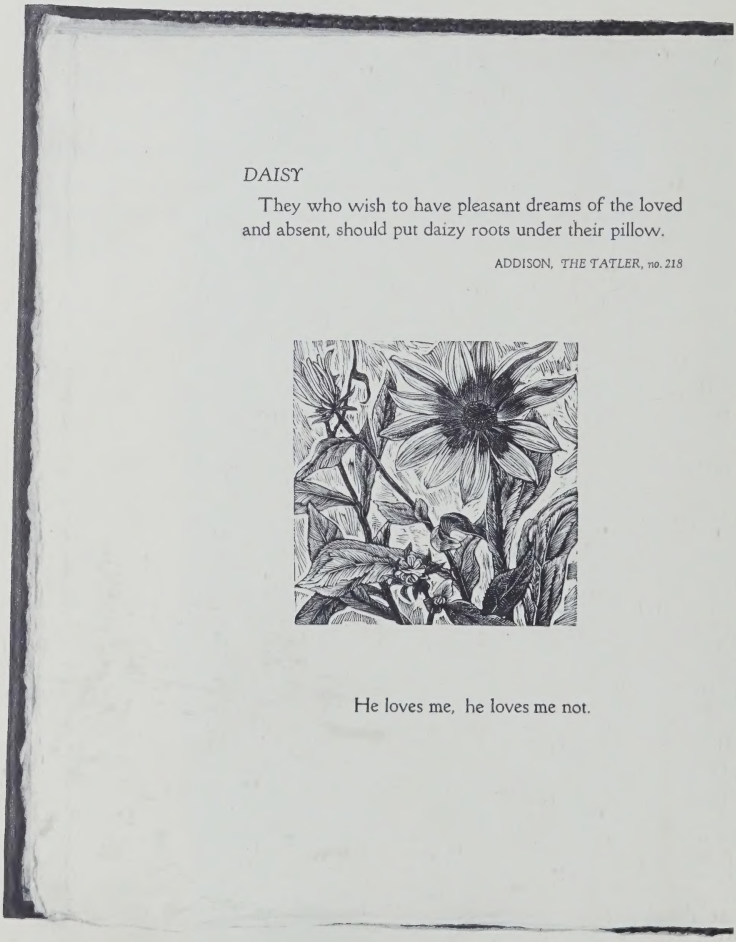
16

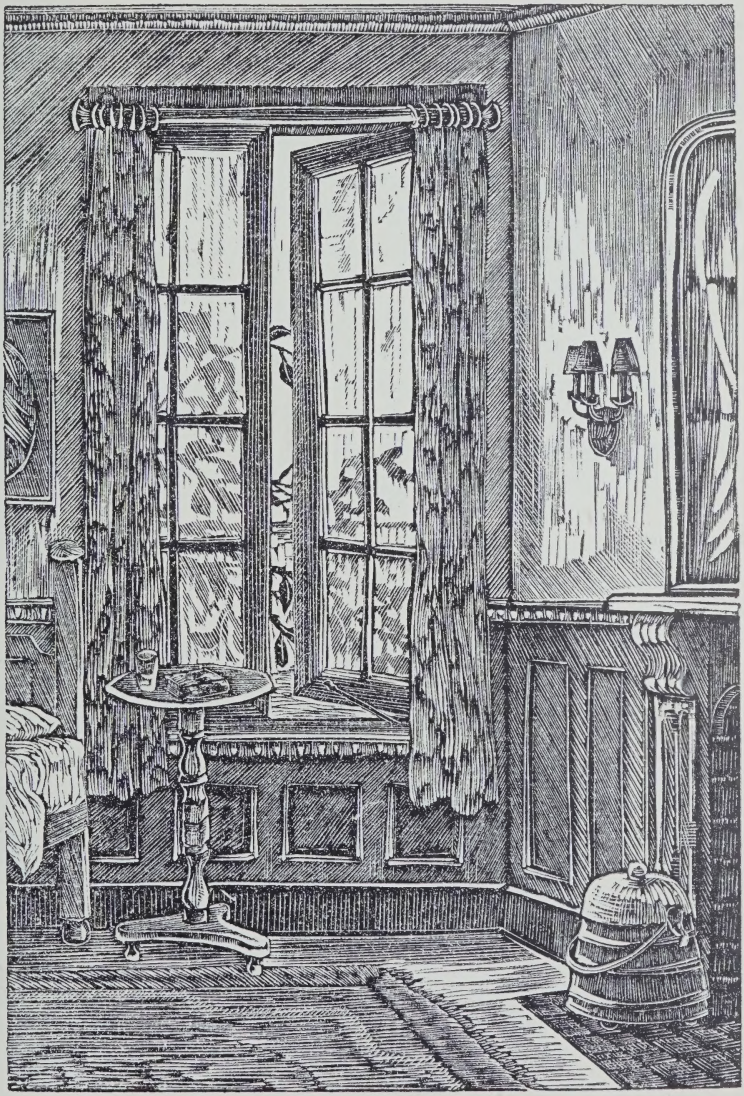
18. *Flora,* edited by Richard Teleky.
With 35 wood engravings and a lino cut illustration by the printer. Carlisle, 1980. 52p. 30x24 cm. 75 numbered copies. Handset in Kennerley. Linen covered boards with brown cloth fore-edge strip, the linen either woven in 1899, or spun, dyed and woven by the printer, and enclosed in a light brown paper covered box, quarter bound with brown cloth, handmade by Ann-Marie Griffith.



17

19. *With clouds rolling by; poems,* by Alan V. Miller. With 9 wood engravings by the printer. Carlisle, 1980. 28 folded p. 23.5 x 15 cm. 50 numbered copies, signed by the printer and author. Handset in Kennerley and Della Robbia. Pale brown bull hide covers, suede side out. Enclosed in a light brown paper covered box, with dark brown cloth edges, handmade by Llyfrau.


DAISY
They who wish to have pleasant dreams of the loved and absent, should put daizy roots under their pillow.
ADDISON, THE TATLER, no. 218
He loves me, he loves me not.
18



19

CARL DAIR, Toronto and Richvale, 1940-1967
Carl Dair, proprietor

'The decline of printing as an art had its parallel in all branches of the industrial world, and the only revolt against increasing cheapness as an end in itself came from a few unregenerate hand craftsmen ... In the printing world, it was the private press movement and a few idealistic printing houses that kept the flickering flame of craftsmanship from being snuffed out by the headwind of industrialization ... All this time, of course, I had my little private press – a three by five Kelsey at that time – which gave me an outlet for experimental work.'
CARL DAIR,
excerpted from *Wrongfount 6: Carl Dair in Quotes*
(Toronto: Guild of Hand Printers, 1968)

20. *Wounds: a letter from China,* by Dr. Norman Bethune.
With a lino cut illustration, title and initial letter (by the printer?). Toronto, 1940. 12p. 14.8 x 9 cm. Handset in Sans Serif Light and Swing Light. Beige paper covers. [Issued without an imprint].

21. *Moscow calling Frau Kraemer.*
With a lino cut illustration (by the printer?). Toronto, 1941. 12p. 11.5 x 15.2 cm. 100 copies. Handset in Cochin Light, Swing Light, Sans Serif Light and a black letter face. Rose paper covers. [Issued without an imprint].

WOUNDS

The kerosene lamp overhead makes a steady buzzing sound like an incandescent hive of bees. Mud walls. Mud floor. Mud bed. White paper windows. Smell of blood and chloroform. Cold. Three o'clock in the morning, September 1, North China, near Lin Chu, with the Eighth Route Army.

Men with wounds.

Wounds like little dried pools, caked with black-brown earth.

20

MOSCOW CALLING

Frau Kraemer

21

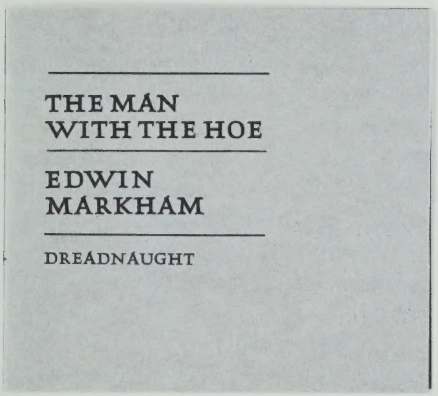
DREADNAUGHT, Toronto, 1973 –
Robert MacDonald, proprietor,
with Elizabeth Abraham, Ross MacDonald,
and Deborah Barnett
24 Sussex Avenue, Toronto, Ontario M5S 1J5

'Better Early Than Never.
Dreadnaught was created to express the juvenile yearning for publication without restriction of a couple of earnest, dope-crazed troublemakers. It became the publisher of a *very* underground newspaper which surfaced, fired off a few missiles, and sank within a year.
Later, inspired by similar subterranean efforts, it reared its head again and launched a series of ill-considered, hopelessly precious booklets and broadsides which it has yet to recover from.
Let that be a warning against venal amateurism.
...
Dreadnaught is now a mature hydra and is busily headed off in all directions at once. It has managed by stealth to accumulate an extensive typographic potential *and* a lot of reservations about private individuals working in isolation.
Now happily entrenched in the co-operative sector, Dreadnaught hopes to contribute significantly to the art and craft of publishing.
Advice and contributions gratefully received.'
ROBERT MACDONALD

22. *Smokey the bear sutra,* by Gary Snyder.
Toronto, 1973. 12p. 20x15 cm. 25 copies. Handset in Bembo and Forum. Sewn without covers and enclosed in a white envelope. [Issued under the imprint 'Robert MacDonald'].

23. *The man with a hoe,* by Edwin Markham.
Toronto, 1974. 12p. 10.2x11.4 cm. 75 copies. Handset in Bembo and Hadriano. Grey paper covers.

24. *The brief case of a fat man,* by John Sandman.
With four drawings by Bob Snider. Toronto, 1974. 32p. 24.7 x 18.5 cm. 250 copies. Handset in Century Nova and Egyptian Expanded. Brown paper covers.



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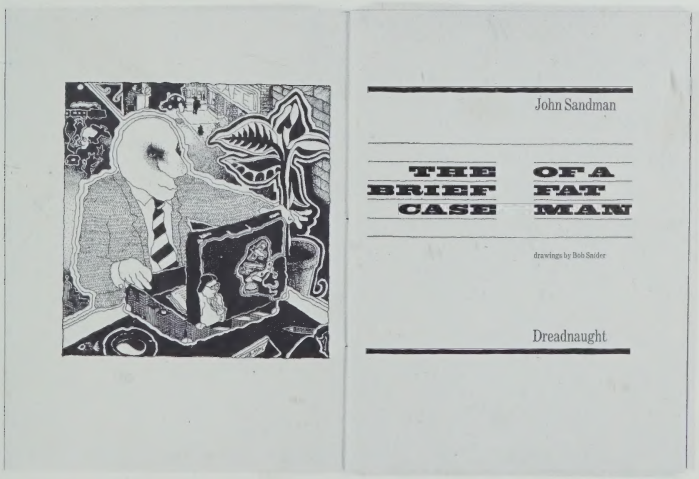
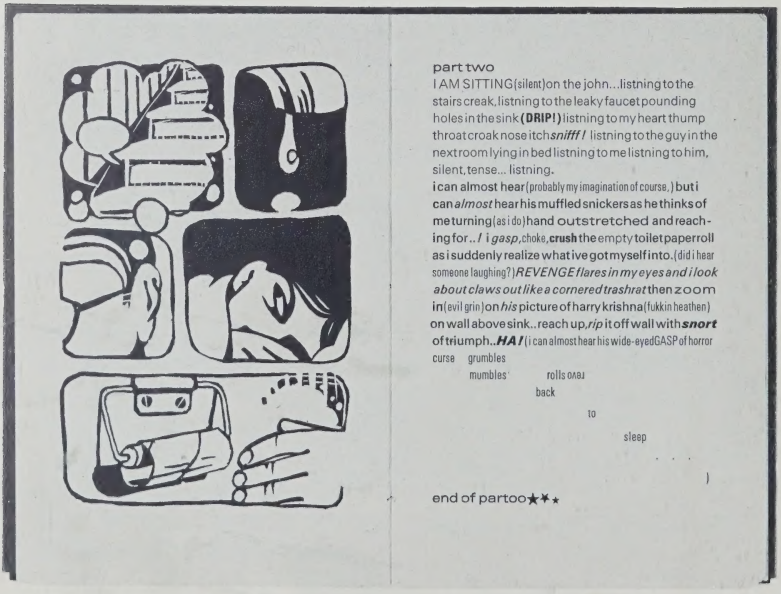


24

25. *The art of bookmaking, from The sketch book of Geoffrey Crayon, Gent.*, by Washington Irving.
Toronto, 1975. 20p. 19.2 x 10 cm. 200 copies, printed by Nelson Adams. Handset in Bulmer and Fry's Ornamented. 12 copies in brown cloth covered boards, bound by William Rueter, the remainder in green paper wrappers.

26. *152 proverbes mis au goût du jour; 152 proverbs adapted to the taste of the day; 152 proverbios adaptados al gusto de nuestro tiempo,* by Paul Éluard and Benjamin Péret.
With three collage illustrations by Ludwig Zeller. Translated into English by John Robert Colombo and Irène Currie; into Spanish by Susana Wald and Ludwig Zeller. Toronto, 1975. 24p. 23 x 11.9 cm. 200 numbered copies, signed by the artist. Handset in Univers. Pale red paper wrappers. Printed for private circulation by *Oasis.*

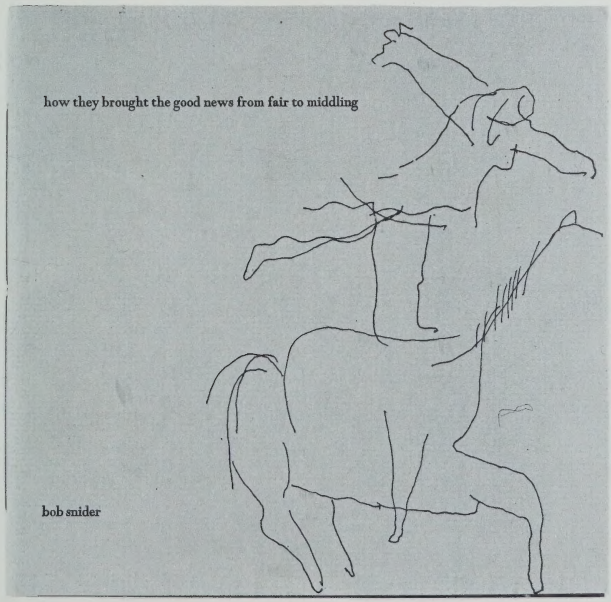
27. *On spiritual discipline,* by Herbert Guenther.
Toronto, 1975. 24p. 15.9 x 10.2 cm. 250 copies. Handset in Plantin and Forum 11. Copper paper covers.


part two
I AM SITTING (silent) on the john... listning to the stairs creak, listning to the leaky faucet pounding holes in the sink (DRIP!) listning to my heart thump throat croak nose itch sniff! listning to the guy in the next room lying in bed listning to me listning to him, silent, tense... listning.
i can almost hear (probably my imagination of course,) but i can almost hear his muffled snickers as he thinks of me turning (as i do) hand outstretched and reaching for.. / i gasp, choke, crush the empty toilet paper roll as i suddenly realize what ive got myself into. (did i hear someone laughing?) REVENGE flares in my eyes and i look about claws out like a cornered trashrat then zoom in (evil grin) on his picture of harry krishna (fukkin heathen) on wall above sink.. reach up, rip it off wall with snort of triumph.. HA! (i can almost hear his wide-eyed GASP of horror
curse grumbles
mumbles rolls over
back
to
sleep
. . .
)
end of partoo★★★

28. *Just another Friday night,* by Dudley Doodad.
With nine lino cut illustrations by Rudy McToots. Toronto, 1975 [i.e. 1976] 12p. 15.3 x 10 cm. 175 copies. Handset in Univers. Black paper covers with dark blue paper wrappers. Dudley Doodad and Rudy McToots are pseudonyms for the printer, Ross MacDonald.

29. *Which side of the window,* by Norman Poole.
Toronto, 1975. 24 p. 18.7 x 11 cm. 100 copies. Handset in Octavian and Folio Extrabold. Red paper covers.

30. *How they brought the good news from fair to middling,* by Bob Snider.
With five line cut reproductions of drawings by the author. Toronto, 1975. 20p. 15.5 x 16 cm. 150 copies, printed by Deborah Barnett. Handset in Goudy Modern and Modern 20. Brown paper covers with cream paper wrappers.

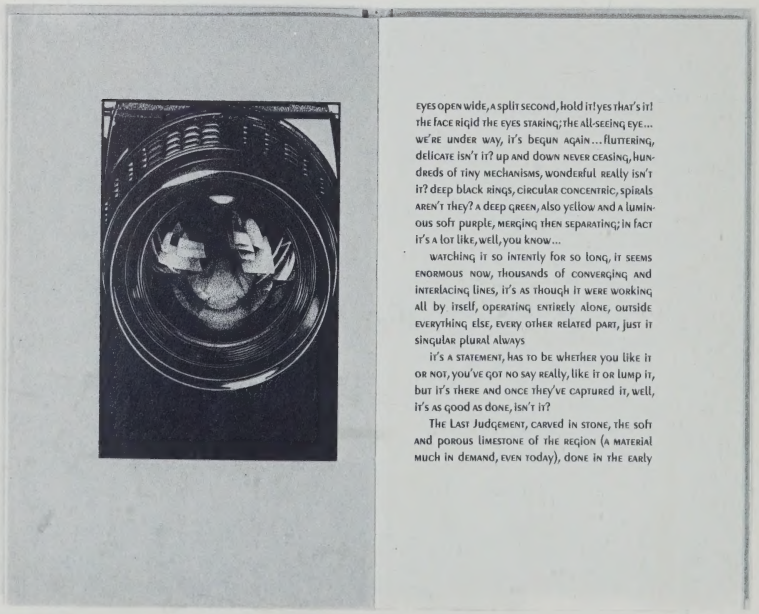


30

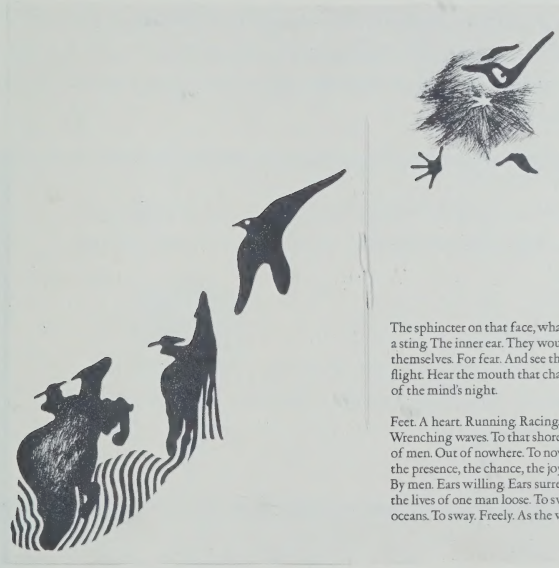
31. *Kojivo,* by Bruce Wilson.
With a repeat lino cut illustration by Robert MacDonald. Toronto, 1976. 24p. 22.5 x12.5 cm. 100 copies. Handset in Gill Sans. Beige paper covers.

32. *Lies,* by Sarah McCoy.
With six drawings by Martin Vaughn-James. Toronto, 1976. 36p. 20x12.4 cm. 500 copies, printed by Ross MacDonald. Handset in Peignot. Beige paper covers.

33. *A rock solid,* by John Lent.
With a line cut reproduction of a photograph by Mike Uytenbogaart. Toronto, 1978. 9 leaves, folded once to form 4 pages each. 16.1 x12.5 cm. 100 copies, printed by Ross MacDonald. Handset in Century Nova and Craw Clarendon Bold Condensed. Unbound; folded gold paper wrapper, and enclosed in a gold paper sleeve.


EYES OPEN WIDE, A SPLIT SECOND, HOLD IT! YES THAT'S IT! THE FACE RIGID THE EYES STARING; THE ALL-SEEING EYE... WE'RE UNDER WAY, IT'S BEGUN AGAIN... FLUTTERING, DELICATE ISN'T IT? UP AND DOWN NEVER CEASING, HUNDREDS OF TINY MECHANISMS, WONDERFUL REALLY ISN'T IT? DEEP BLACK RINGS, CIRCULAR CONCENTRIC, SPIRALS AREN'T THEY? A DEEP GREEN, ALSO YELLOW AND A LUMINOUS SOFT PURPLE, MERGING THEN SEPARATING; IN FACT IT'S A LOT LIKE, WELL, YOU KNOW...
WATCHING IT SO INTENTLY FOR SO LONG, IT SEEMS ENORMOUS NOW, THOUSANDS OF CONVERGING AND INTERLACING LINES, IT'S AS THOUGH IT WERE WORKING ALL BY ITSELF, OPERATING ENTIRELY ALONE, OUTSIDE EVERYTHING ELSE, EVERY OTHER RELATED PART, JUST IT SINGULAR PLURAL ALWAYS
IT'S A STATEMENT, HAS TO BE WHETHER YOU LIKE IT OR NOT, YOU'VE GOT NO SAY REALLY, LIKE IT OR LUMP IT, BUT IT'S THERE AND ONCE THEY'VE CAPTURED IT, WELL, IT'S AS GOOD AS DONE, ISN'T IT?
THE LAST JUDGEMENT, CARVED IN STONE, THE SOFT AND POROUS LIMESTONE OF THE REGION (A MATERIAL MUCH IN DEMAND, EVEN TODAY), DONE IN THE EARLY

34. *Wheat fields,* by Helen Albright.
With 15 line cut reproductions of drawings by the printer, Deborah Barnett. Toronto, 1980. 20p. 25.1 x16.1 cm. 500 copies. Handset in Garamont. Cream paper covers.



The sphincter on that face, what madness moves. Like a sting. The inner ear. They would not. In upon themselves. For fear. And see the birds of absurd flight. Hear the mouth that chaos calls. Know the moon of the mind's night.

Feet. A heart. Running. Racing. Falling. Splitting. Wrenching waves. To that shore. Made. By the passage of men. Out of nowhere. To nowhere. Only the passage, the presence, the chance, the joy. The charm. Made. By men. Ears willing. Ears surrendering. Letting all the lives of one man loose. To sway. Fully as the oceans. To sway. Freely. As the wheat. In no wind.

34

GAUNTLET PRESS, Toronto, 1960 –
Richard and Barbara Outram, proprietors
c/o Hugh Anson-Cartwright, 229 College St., Toronto Ont. M5T 1R4

35. *Craft,* by Richard Outram.
With a wood engraving by Barbara Howard. Toronto, 1978. 4 folded p. 22.5 x 14.5 cm. 83 copies. Handset in Bembo and Cochin Open. 40 copies in beige, blue and russet hand marbled paper wrappers, the remainder issued unbound.

36. *Circle,* by Richard Outram.
With a wood engraving by Barbara Howard. Toronto, 1979. 4 folded p. 22.3 x 15.2 cm. 40 copies. Handset in Bembo. Ochre, brown and purple marbled paper wrappers.

37. *Gale,* by Richard Outram.
With a wood engraving by Barbara Howard. Toronto, 1979. 4 folded p. 20.4 x 10.9 cm. 35 numbered copies. Handset in Bembo. Blue, navy and ochre marbled paper wrappers.

CRAFT

WE marvel from the quay:
You sail, swift-hulled, as free
As waves or whales may be,

Designed with loving care
To gather everywhere
Advantage of the air,

Far out into the white-
Seared, reflected light:
O even out of sight!

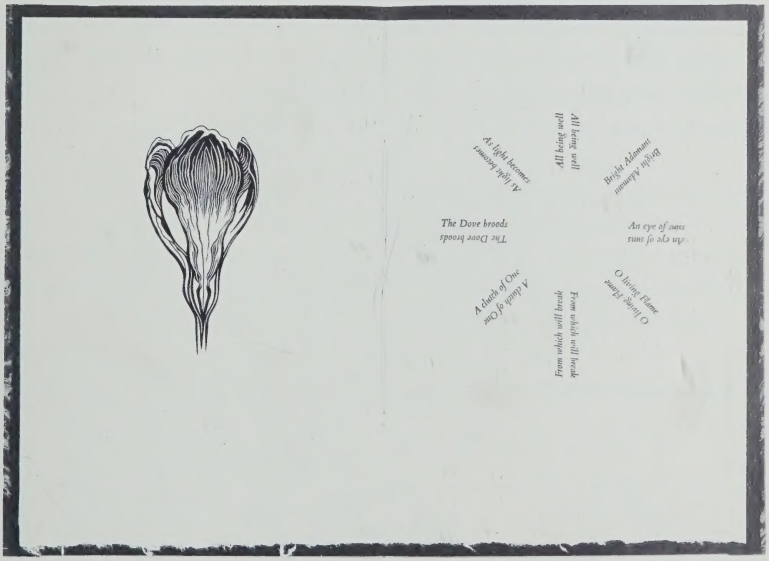
We who remain, to heed
Necessity, have need
Of your bright death: proceed,

But from the blazing lake
Return, lest we forsake
Ourselves, constrained to take

Upon us all that mind,
Abandoned to the Wind,
Must meet undefined.

38. *Body of water,* by Richard Outram.
With a wood engraving by Barbara Howard. Toronto, 1979. 4 folded p. 15.5 x 12.5 cm. 84 copies. Handset in Bembo. 40 copies in variously coloured marbled paper wrappers; the remainder issued unbound.

39. *A defence of poetry,* by Richard Outram.
With a wood engraving by Barbara Howard. Toronto, 1980. 4 folded p. 15 x 11.7 cm. 76 copies. Handset in Bembo. 40 copies in green and gold marbled paper wrappers; the remainder issued unbound.

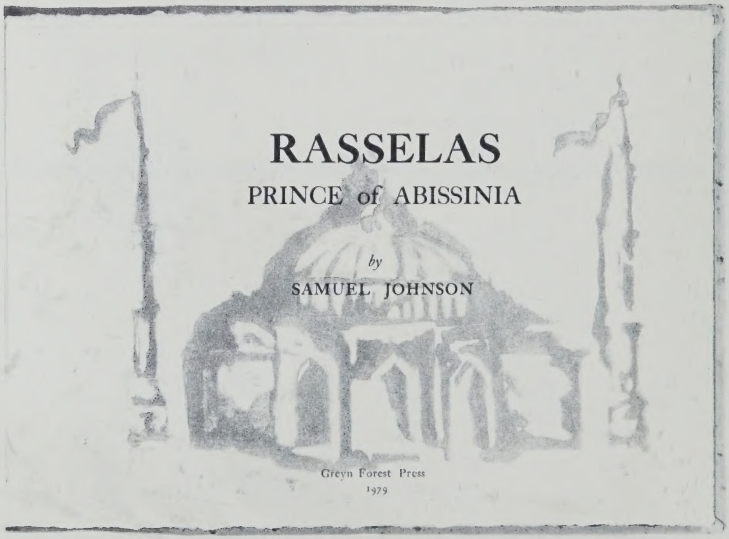


36

GREYN FOREST PRESS, Toronto, 1979 –
Elizabeth Forrest, proprietor
9 Phoebe Street, Toronto, Ontario M5T 1A8

'The contiguous and traditional format of the book has provided a foil for the variety of expression I wanted to experience as an artist working in lithography. It also makes sense as an alternative mode of presenting prints, enabling the work to be handled with an appreciation for papers and printed surfaces. This sphere of activity also presents the notion of tying up meanings through time, while in the process of doing. This and various other sensibilities required in the labour of book, find resonance in painting and drawing pursuits.'
ELIZABETH FORREST

40. *Rasselas, Prince of Abissinia,* by Samuel Johnson.
With 11 lithographs and endpapers lithographed by the printer. Toronto, 1979. 26l. 22.8 x 31.8 cm. 20 numbered copies. Handset in Caslon Old Style. Quarter grey linen with pale rose handmade paper covered boards, the paper handmade by the printer.



40

41. *Winnow wing, a dithyrambic deconstruction,*
by Marshall Hryciuk.
With 13 lithographs (including title lettering) by the printer. Toronto, 1980. 32p. 33x25.3 cm. 25 numbered copies. Handset in Caslon Old Style. Beige canvas covered boards, bound by John Van Huizen.

41

GRYPHON PRESS, Guelph, 1974 –
University of Guelph, proprietor;
operated by Peter Brigg, Michael Ridley, and Peter Taylor
c/o Library, University of Guelph, Guelph, Ont. N1G 2W1

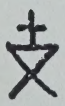
'In 1980, after a number of years of relative quiet, the Gryphon Press experienced a resurgence ... The press remains a labour of love for those foolish enough to be trapped by her charms. With the help of Peter Taylor, the Gryphon Press has again become a vehicle for the craftsman, whether that craft be printing or poetry ... Our plans for the future include a return to handset type and an effort to involve more illustrative work in the productions.'
MICHAEL RIDLEY

42. *The masons,* by Peter Taylor.
With repeat decorations reproduced by line cuts. Guelph, 1980. 8l. 22.3 x 15.1 cm. 226 numbered copies, signed by the author. Machineset in Linotype Times Roman. Nos. 1-200 in cream paper covers with an overwrapper of light red paper; nos. A-Z in red buckram covered boards, bound by Cynthia Ridley.

43. *Being there; a poem,* by Bruce Whiteman.
Guelph, 1980. 4 p. 21.7 x 13.4 cm. 40 numbered copies, signed by the author. Handset in Univers Expanded. Grey paper covers.

I CANTERBURY

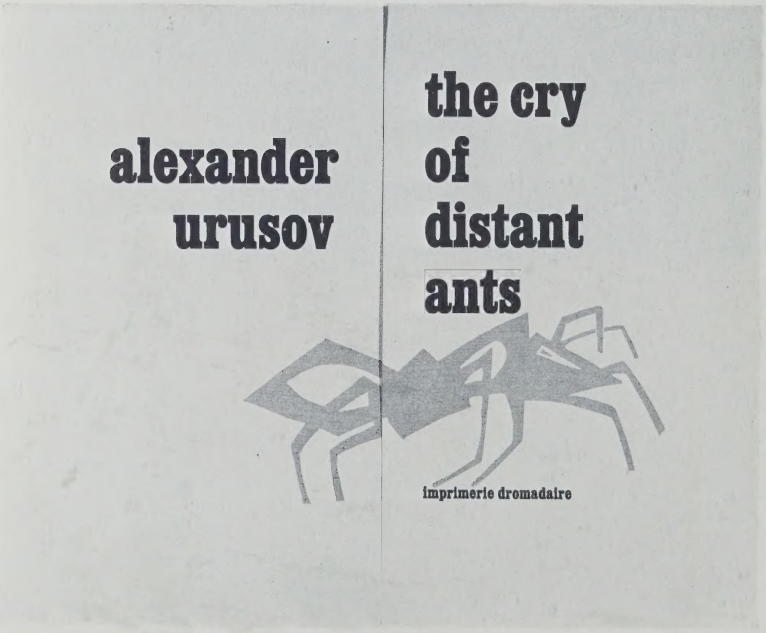
ANOTHER tourist, I climb the pilgrims' steps
Curiously shamed by the mute ecstacies of God,
Of the masons. Do the faithless have martyrs?
A stone marks Becket's murder on a Tuesday.
I think, cynically, he could have locked the door.
His body, cut ear to ear, lay in the crypt
Still wearing the hair shirt of a pauper.
His brain oozed new symbols on the pavement.
Above a dozen gibbering languages,
Bell Harry tolls a faith of centuries.
A barefoot king, I pay my penny's penance,
Reflecting on this rich earth beneath heaven's lantern.
Freemasons, grotesque and smiling,
Stare down from their permanent heights.



IMPRIMERIE DROMADAIRE, Toronto, 1976 –
Glenn and Anne Goluska, proprietors
354 Markham Street, Toronto, Ontario M6G 2K9

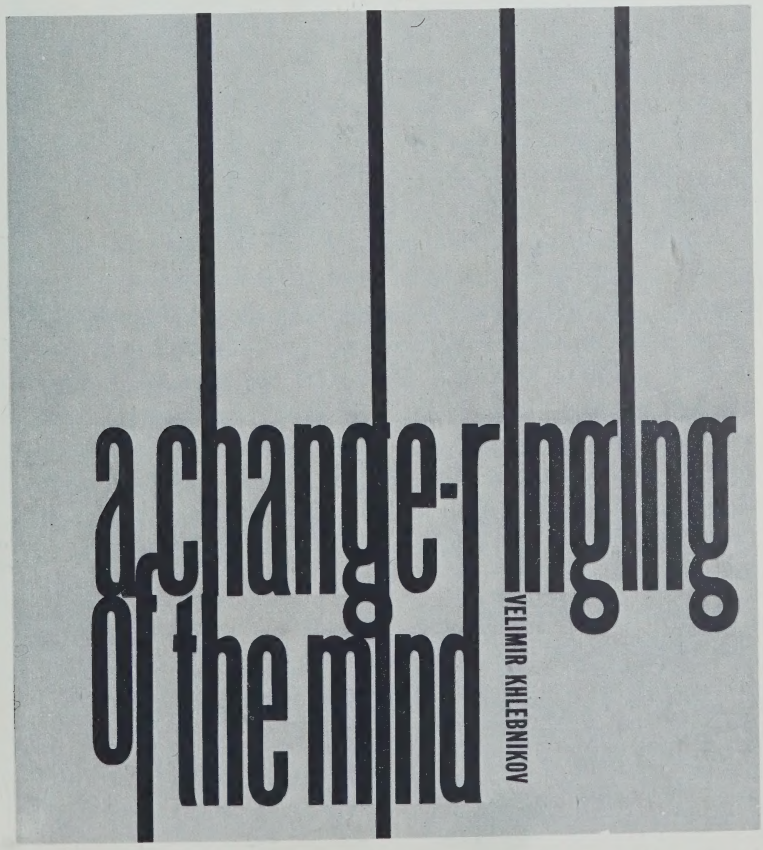
44. *Woodtype: a preliminary index.* Compiled by Glenn Goluska from the type collection of Imprimerie Dromadaire. Toronto, 1977 – . 30.4x22.9 cm. 15 copies. Handset in Palatino and a variety of wood faces. Ring-bound within grey board covers. A work in progress, with new pages added as faces are acquired.

45. *The cry of distant ants,* by Alexander Urusov. Translated by Glenn Goluska. With eight lino cut illustrations by Glenn and Anne Goluska. Toronto, 1978. 36p. 24.9x15.8 cm. 50 copies. Handset in Palatino and Egyptian Bold Condensed. Greyish-brown paper covers, sewn Japanese style, and enclosed in a greyish-brown paper covered folder, lined with rust and black patterned paper, and with brown ribbon ties.



46. *A change-ringing of the mind (An extract from Zangezi),* by Velimir Khlebnikov.
Translated by Glenn Goluska. Toronto, 1978. 8l. 24.8x22.2 cm. 75 copies. Handset in Alternate Gothic and a variety of wood type. Red paper covers. Issued on the occasion of the Eleventh International Sound Poetry Festival, October, 1978.

47. *Nineteenth century Russian printing types.* Compiled by Glenn Goluska.
With a preface by the printer. Toronto, 1980. 14l. 23x14.6 cm. 100 copies. Handset in Trump Semibold Condensed and 11 cyrillic faces with text composed by the printer in Linotype Trajanus. Tan or grey paper covers.



46

MAD-REN PRESS, Toronto and Newburgh, 1976 –
Soren Madsen, proprietor
R.R. 1 Newburgh, Ontario K0K 2S0

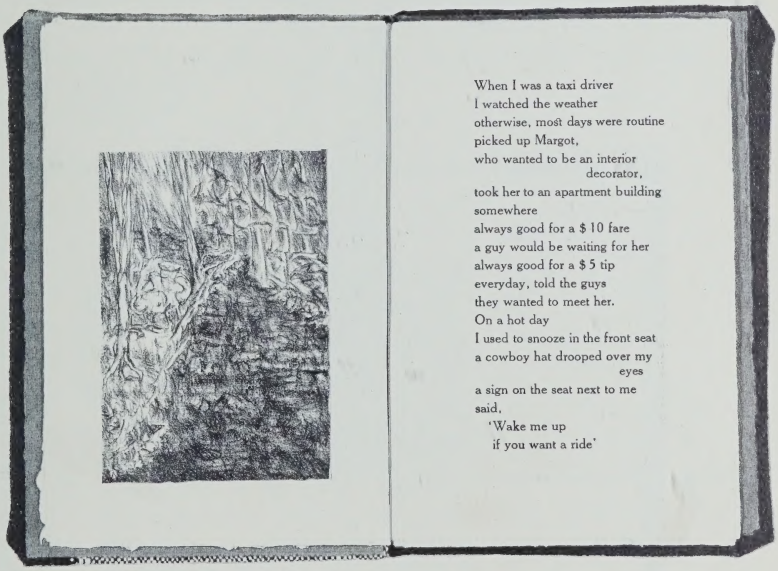
'Mad-Ren Press seemed to start sometime in 1975 and since then it runs like a 2 watt bulb, slow. The learning process is long and arduous, especially when you are self-taught and pig-headed like me. Therefore, sometimes the products appear crude yet in my own way they are a reflection of me in that crudity. Mistakes happen and are accepted into the whole (of course only after a period of trial and error) with a philosophical shrug of 'Oh well, I'll find out eventually.'

I print my own stone lithographs on a Carpi Litho Press and type on a Reprex Proof Press. Books are slow sometimes, two years in the works and always too hastily done. Once having printed one on production paper the only next alternative was to print on my own hand-made paper. Most of my paper is made from 100% cotton. *Cloud Drift* was from discarded prints on BFK and from recycled jeans. The only drawback with hand-made books is their expense.

In the beginning, when I started Mad-Ren Press, I used other people's words and images and/or my own in order to put together a package (a book), a unique object. Slowly it is developing into just another image for me, or so it seems (with the next book still on the press). The multi image, image. Maybe I'm lazy and don't want to think too hard. My problem is that I'm a dreamer and dream more than I work. Maybe time is the problem; not enough time to dream and work, especially when you also have to work for a living. Hopefully, it will get to the point where Mad-Ren supports itself but now I support it.

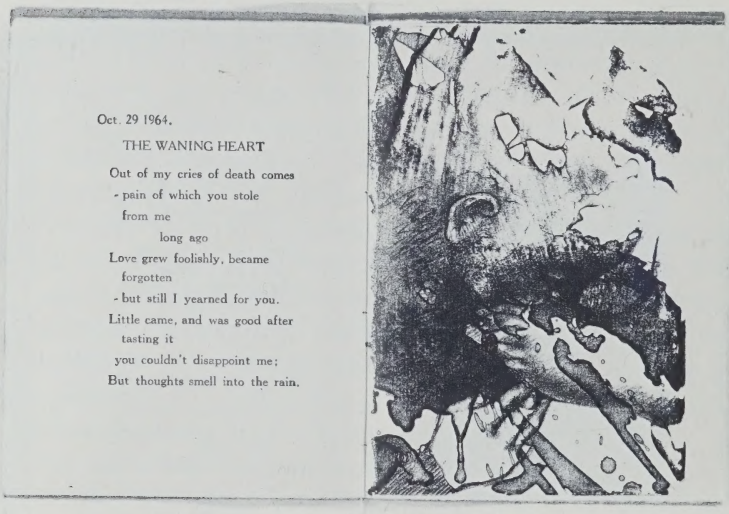
SOREN MADSEN,
Northward Journal XVIII/XIX
(November, 1980), 166.

48. *Air-wind ensemble: a collection of poems,*
by Elliot Brian Gold.
With seven lithographs and a drawing by the printer. Toronto, 1978.
48p. 20x13 cm. 30 numbered copies. Handset in Cheltenham Wide.
Brown and white fabric covered boards; the fabric hand woven by
Sue Madsen.


When I was a taxi driver
I watched the weather
otherwise, most days were routine
picked up Margot,
who wanted to be an interior
decorator,
took her to an apartment building
somewhere
always good for a $ 10 fare
a guy would be waiting for her
always good for a $ 5 tip
everyday, told the guys
they wanted to meet her.
On a hot day
I used to snooze in the front seat
a cowboy hat drooped over my
eyes
a sign on the seat next to me
said,
'Wake me up
if you want a ride'

48

49. *Notes from a note book,* by Walter Sawron.
With 10 lithographs by Olga Philip. Toronto, 1979. 32p. 16 x 12 cm. 90 numbered copies. Handset in Cheltenham Wide. White Indian water colour paper covers.



Oct. 29 1964.

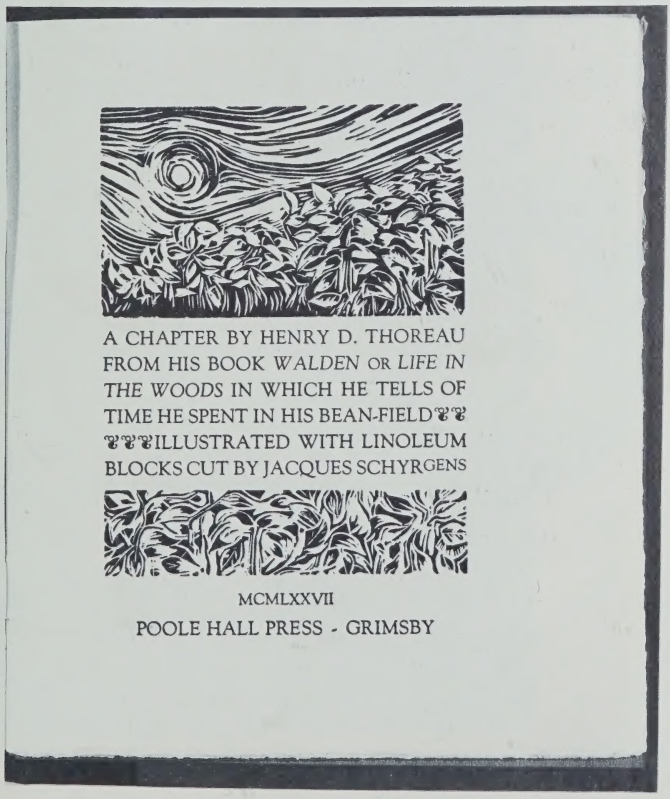
THE WANING HEART

Out of my cries of death comes
- pain of which you stole
from me
long ago
Love grew foolishly, became
forgotten
- but still I yearned for you.
Little came, and was good after
tasting it
you couldn't disappoint me;
But thoughts smell into the rain.

49

POOLE HALL PRESS, Grimsby, 1972 –
William Poole, proprietor
R.R. 1, Grimsby, Ontario L3M 4E7

50. *The bean-field,* by Henry D. Thoreau.
With 25 lino cut illustrations by Jacques Schyrgens. Grimsby, 1977. 32p. 19.6 x 17.1 cm. 58 numbered copies. Handset in Goudy Medium and Lombardic Capitals. Quarter brick red cloth with brown paper covered boards.


A CHAPTER BY HENRY D. THOREAU
FROM HIS BOOK *WALDEN* OR *LIFE IN*
THE WOODS IN WHICH HE TELLS OF
TIME HE SPENT IN HIS BEAN-FIELD
ILLUSTRATED WITH LINOLEUM
BLOCKS CUT BY JACQUES SCHYRGENS
MCMLXXVII
POOLE HALL PRESS - GRIMSBY

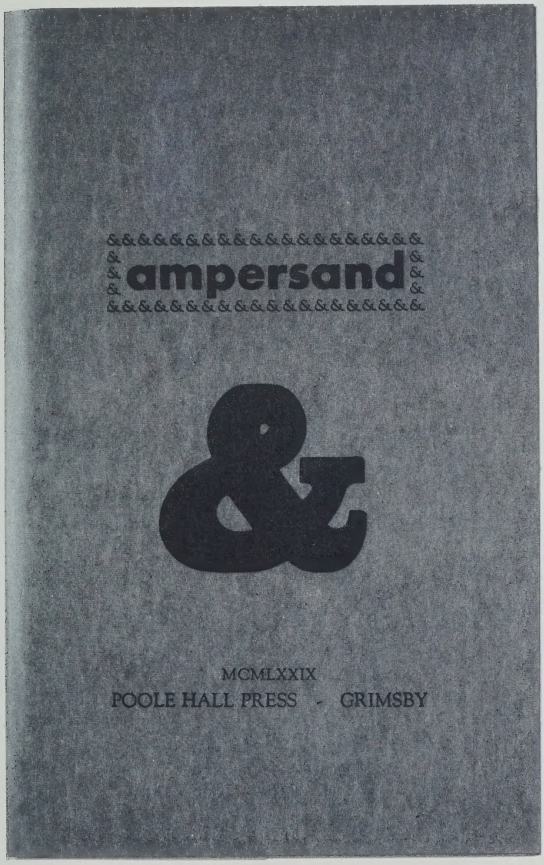
50

51. *Wabi, as symbolized in the tea ceremony.* Interpreted with 11 woodcuts, created and printed by Debra Machida in a traditional Japanese manner using watercolours.
Grimsby, 1978. 24l. 18.8x24.5 cm. 50 numbered copies. Handset in Goudy Bold. White paper covers, bound so that the book opens from the left.

52. *Ampersand.*
With an introduction by the printer. Grimsby, 1979. 12p. 22.8x14.3 cm. 56 numbered copies. Handset in Kennerley and Twentieth Century Bold and a variety of wood and metal ampersands. White paper covers.

51

53. *The heart of a Merry Christmas,* by Robertson Davies. With a frontispiece illustration, initial letter and 17 printer's fleuron decorations. Grimsby, 1979. 20p. 23.8 x 14.5 cm. 110 numbered copies. Handset in Goudy Old Style and Goudy Medium. Quarter cloth of various colours and various coloured Christmas wrapping paper covered boards.

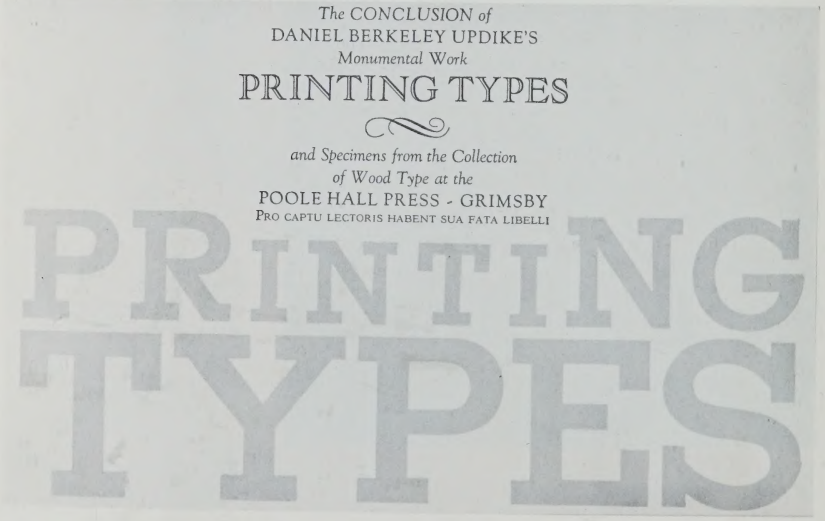


52

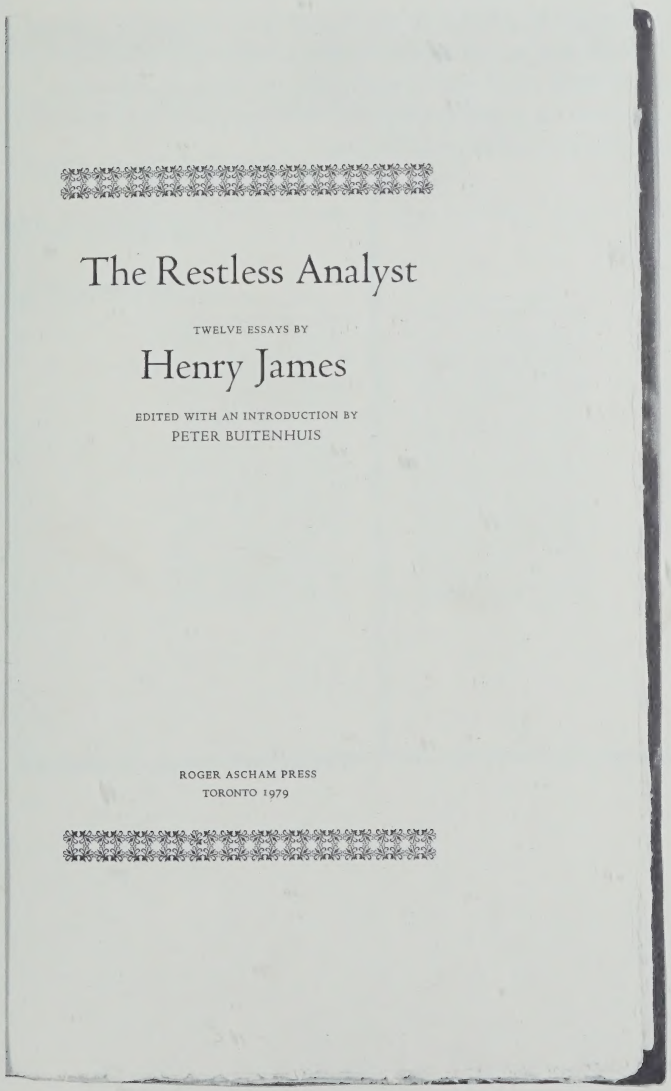
54. *The conclusion of Daniel Berkeley Updike's monumental work Printing Types, and specimens from the collection of wood type at the Poole Hall Press.*
With an introduction by the printer. Grimsby, 1980. 24p. 15.3x24.5 cm. 32 numbered copies. Handset in Goudy Bold. Quarter orange cloth with gold paper covered boards.

55. *The parents he never knew,* by Mabel Curtis.
With a lino cut illustration by Michael Dobson and an introduction by the printer. Grimsby, 1980. 16p. 22.8x23.8 cm. 40 numbered copies. Handset in Goudy Medium and Goudy Open. Quarter rust cloth with rust paper covered boards.

56. *The origin of the poems in Lewis Carroll's Alice in Wonderland.*
Compiled and with an introduction by the printer. Grimsby, 1980. 24p. 29x11.8 cm. 115 numbered copies. Handset in Goudy Medium. Quarter cloth of various colours and various coloured Christmas wrapping paper covered boards.

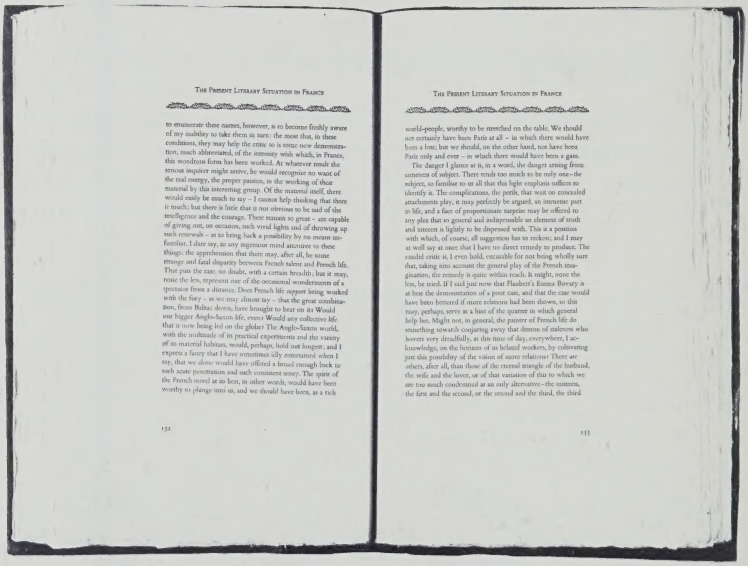


ROGER ASCHAM PRESS, Toronto and Tillsonburg, 1964 –
George McDonagh, proprietor
Box 7183, Station A, Toronto, Ontario M5W 1X8



57

57. *The restless analyst: twelve essays,* by Henry James. Edited with an introduction by Peter Buitenhuis. Toronto, 1979 [i.e. 1981]. 257p. 28.8 x 17.8 cm. 100 numbered copies. Handset in Bembo, Centaur and a variety of Garamond ornaments. Hand bound: each copy with a unique binding, with various colours of quarter oasis goatskin stamped in gold on the spine, and variously coloured linen covered boards, the linen hand dyed and batiked by Muriel McDonagh in various designs, the designs based either on the type ornaments used in the book, or on floral designs by William Morris. Enclosed in a handmade box covered in beige buckram.


THE PRESENT LITERARY SITUATION IN FRANCE
to enumerate these names, however, is to become freshly aware of my inability to take them in turn: the most that, in these conditions, they may help the critic to is some new demonstration, much abbreviated, of the intensity with which, in France, this wondrous form has been worked. At whatever result the serious inquirer might arrive, he would recognise no want of the real energy, the proper passion, in the working of these material by this interesting group. Of the material itself, there would easily be much to say – I cannot help thinking that there is much; but there is little that is not obvious to be said of the intelligence and the courage. These remain so great – are capable of giving out, on occasion, such vivid lights and of throwing up such renewals – as to bring back a possibility by no means unfamiliar, I dare say, to any ingenuous mind attentive to these things: the apprehension that there may, after all, be some strange and fatal disparity between French talent and French life. That puts the case, no doubt, with a certain breadth; but it may, none the less, represent one of the occasional wonderments of a spectator from a distance. Does French life support being worked with the fury – as we may almost say – that the great combination, from Balzac down, have brought to bear on its Would our bigger Anglo-Saxon life, even? Would any collective life that is now being fed on the globe? The Anglo-Saxon world, with the multitude of its practical experiments and the variety of its material habitats, would, perhaps, hold out longest; and I express a fancy that I have sometimes silly entertained when I say, that we alone would have offered a broad enough back to such acute penetration and such consistent irony. The spirit of the French novel at its best, in other words, would have been worthy to plunge into us, and we should have been, as a rich
132
THE PRESENT LITERARY SITUATION IN FRANCE
world-people, worthy to be stretched on the table. We should not certainly have been Paris at all – in which there would have been a loss; but we should, on the other hand, not have been Paris only and ever – in which there would have been a gain.
The danger I glance at is, in a word, the danger arising from sameness of subject. There tends too much to be only one – the subject, so familiar to us all that this light emphasis suffices to identify it. The complications, the perils, that wait on concealed attachments play, it may perfectly be argued, an immense part in life, and a face of preposterously surprise may be offered to any plea that so general and indispensable an element of truth and interest is lightly to be dispensed with. This is a position with which, of course, all suggestion has to reckon; and I may as well say at once that I have no direct remedy to produce. The candid critic is, I even hold, excusable for not being wholly sure that, taking into account the general play of the French imagination, the remedy is quite within reach. It might, none the less, be tried. If I said just now that Flaubert's Emma Bovary is at best the demonstration of a poor case, and that the case would have been bettered if more relations had been shown, so this may, perhaps, serve as a hint of the quarter in which general help lies. Might not, in general, the painter of French life do something towards conjuring away that demon of staleness who hovers very dreadfully, at this time of day, everywhere, I acknowledge, on the horizon of us belated workers, by cultivating just this possibility of the vision of more relations? There are others, after all, than those of the eternal triangle of the husband, the wife and the lover, or of that variation of this to which we are too much condemned as an only alternative – the mistress, the first and the second, or the second and the third, the third
133

57

Six Ontario Bookbinders

Emrys Evans

John Holmes

Annegret Hunter-Elsenbach

Séamas McClafferty

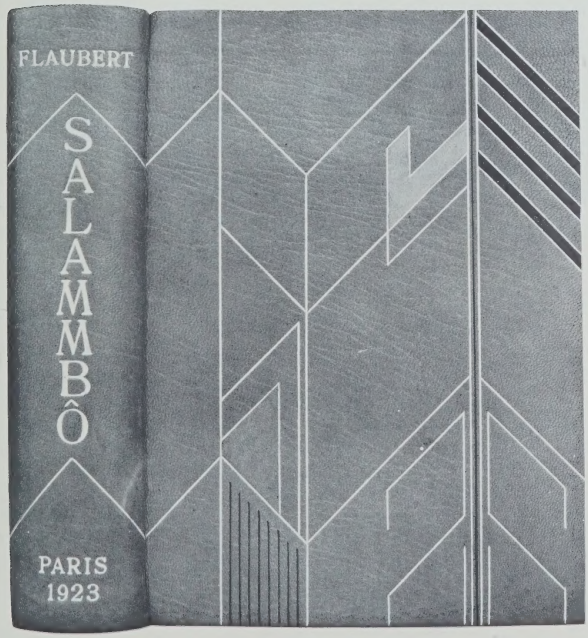
Beatrice Stock

Michael Wilcox

EMRYS EVANS
323 Chartland Boulevard South, Agincourt, Ontario M1S 3P4

Born 1944 in Wales; five years apprenticeship with Allen Davies & Co., Bristol.

'In late 1966 I responded to an advertisement to set up a restoration section at the University of Toronto Rare Book Library. I took up this position in 1967. Since then I have mounted exhibits of my own work relating to fine binding, the art of paper marbling, restoration, and conservation as well as continuing to give classes, talks, and seminars on these subjects.'
EMRYS EVANS



B2

B1. Rose Adler. *Reliures.*
Paris: Editions d'Art Charles Moreau, [1930].
Full alum-tawed pigskin with blue Oasis onlays. Tooled in blind, blue, and gold. Plain green endpapers matching original bound in wrappers. Green and maroon double silk headbands. Top edge gilt. 32.5 x 26.7 cm. Bound in 1981.

B2. Gustave Flaubert. *Salammbô.* Avec six hors-texte en couleurs et des ornaments gravés sur bois par F.-L. Schmied.
Paris: "Le Livre," 1923.
Full tan Oasis with black, yellow, and orange Oasis onlays. Tooled in gold. Printed patterned endpapers. Purple, yellow, and red double silk headbands. 20.6 x 15.9 cm. Bound in 1972.

B3. T.E. Lawrence. *Seven pillars of wisdom, a triumph.*
New York: Doubleday, Doran, 1935.
Full blue Oasis with onlays. Plain buff endpapers. Green and brown single silk headbands. 26.5 x 20.5 cm. Bound in 1981.

B4. Alan G. Thomas. *Great books and book collectors.*
London: Weidenfeld and Nicholson, 1975.
Full medium green Oasis. Tooled in gold. Plain cream endpapers, the paste-down bordered in Chinese red. Red and green double silk headbands. Six false raised bands. 32.1 x 25.6 cm. Bound in 1976.

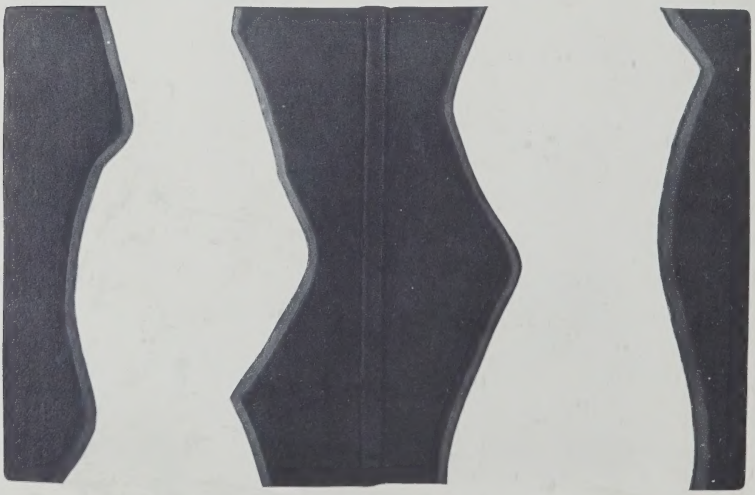
B4

JOHN HOLMES
29 Carwyn Crescent, Hamilton, Ontario L8S 3H3

Born 1939 in Wales; five year apprenticeship in hand bookbinding and book restoration at the National Library of Wales, Aberystwyth; Book Preservation Specialist, McMaster University Library, 1969 – .

'When working on older books one does not have the opportunity to become too creative; for modern fine binding I have to satisfy my creative urges by working on a few of my own books or on private commissions which take a considerable amount of time ... Modern fine binding represents a new departure for me both in terms of design and execution.'
JOHN HOLMES

B5. Margaret Lang. *Mingling uneasy; selected poems.*
Wood engravings by G. Brender à Brandis.
Carlisle: Brandstead Press, 1974.
Full black Oasis with onlays of terra cotta Oasis and natural Oasis dyed white by the binder. Tooled in blind. Black acrylic painted along onlay joins. Plain beige endpapers. Red single silk headbands.
26.5 x 20.2 cm. Bound in 1981.

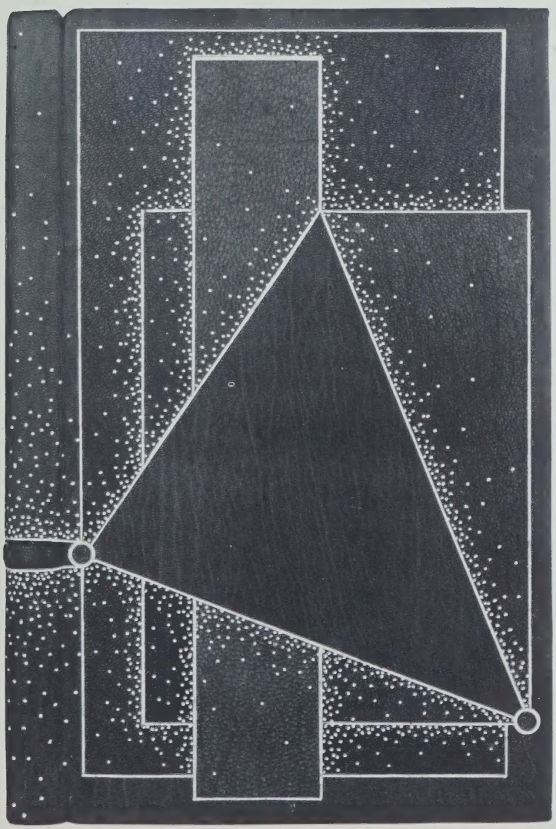


B5

ANNEGRET HUNTER-ELSENBACH
41 Helena Avenue, Toronto, Ontario M6G 2H3

Born 1948 in West Germany; studied painting for five years at the University of Fine Art, Hamburg; began bookbinding in Toronto, 1975.

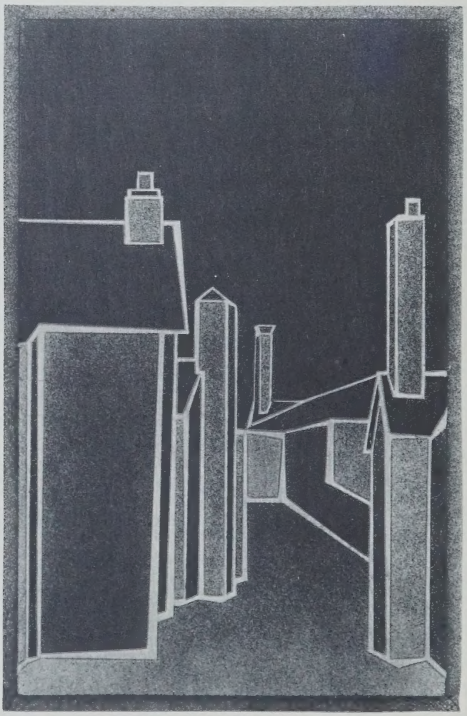
'I came to bookbinding through painting. I am intrigued by the combination of the precise techniques of an ancient craft, the formal possibilities of art, and the application of a wide range of materials.'
ANNEGRET HUNTER-ELSENBACH



B6

B6. *Blank book.*
Full brown Oasis, with light and dark green Oasis onlays dyed by the binder. Tooled in gold. Marbled paper doublures and endpapers marbled by the binder. Red and yellow single silk headbands. One false raised band. 23 x 14.5 cm. Bound in 1980.

B7. *Box and blank book.*
Box: full tan Oasis with red Oasis onlays and light and dark brown onlays dyed by the binder. Tooled in blind. Lined with paper marbled by the binder. 28.3 x 18.4 cm.
Book: quarter brown Oasis with marbled paper covered boards, marbled by the binder. White paper endpapers. Red, yellow, and brown single silk headbands. 25 x 15.3 cm. Bound 1980-81.



B7

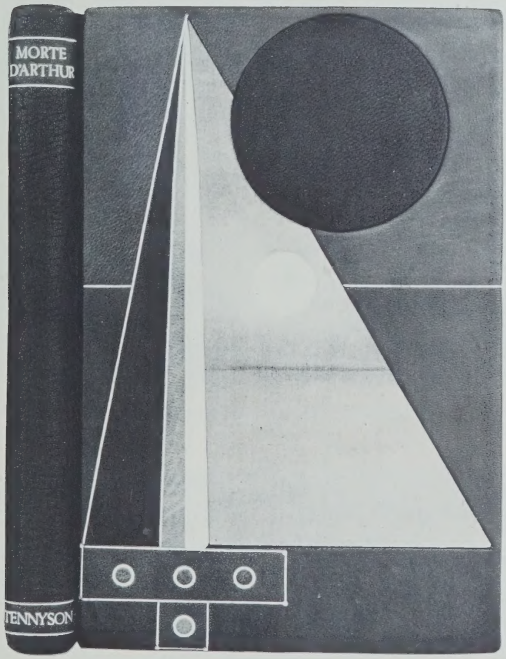
B8. James H. Hunter. *The Mystery of Mar Saba.*
Toronto: Evangelical Publishers, 1940.
Full tan Oasis partially dyed dark brown by the binder, with dark red Oasis inlay. Tooled in gold. Marbled paper doublures and endpapers, marbled by the binder. Black, red, yellow, and brown single silk headbands. All edges sprinkled. 21 x 13.3 cm. Bound in 1980.

B8

B9. E.J. Pratt. *Rachel; a Sea story of Newfoundland in verse.* New York: [1917].
Full silk covered box painted in watercolour by the binder. Black Oasis label, tooled in gold. 21.3 x 14.3 cm. Bound in 1980.

B9

BIO. Alfred, Lord Tennyson. *Morte d'Arthur.*
Calligraphy and illustrations by the binder. Toronto: 1978.
Box: full silk painted in mixed media by the binder. Lined in light violet velvet. Brown Oasis labels, tooled in gold. 25.6 x 18.4 cm.
Book: Full Oasis of three different shades of brown, with black, green, and white Oasis onlays. Tooled in gold. Silk inlay, painted in watercolour. Violet doublures and endpapers painted in watercolour by the binder. Black, red, brown, and white silk headbands. 22.1 x 15.9 cm. Bound in 1981.



BIO

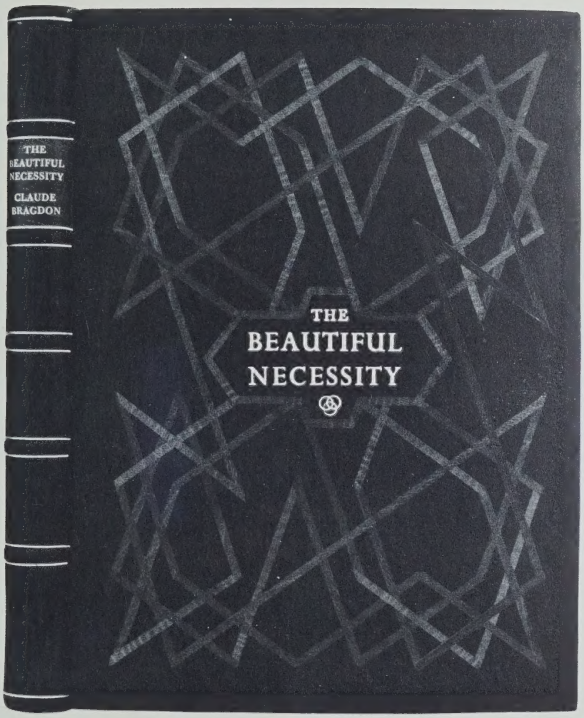
SEAMAS McCLAFFERTY
PO Box 246, Station F, Toronto, Ontario M4Y 2L5

Born 1942 in Nova Scotia; instructed by Emrys Evans, Anton Lucas, and Michael Wilcox; largely self-taught.

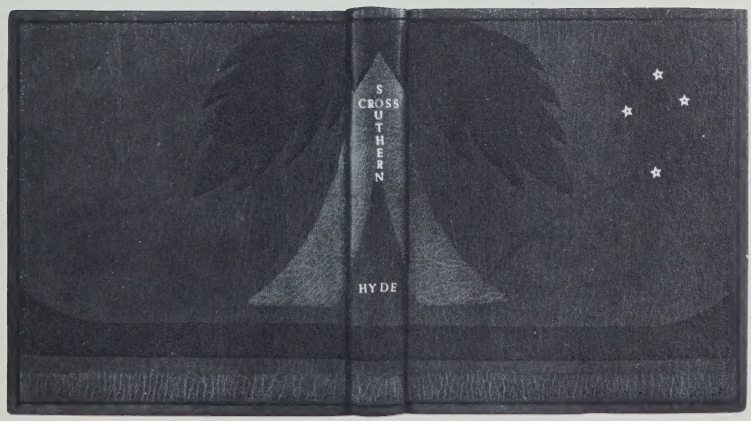
'I started my business in the beginning of 1978. That is, I began "officially." I have actually been binding since the fall of 1972, when I began taking an evening course with Emrys Evans ... I had always been interested in books and printing, and when I heard about the course, I felt that it might fulfill a longing I had for many years to get involved in the production of fine books. When it appeared that I had an aptitude for it, I threw myself into it full force, and worked on books during almost all of my spare time.'
SEAMAS McCLAFFERTY

B11. Claude Bragdon. *The Beautiful necessity; seven essays on theosophy and architecture.* 2nd ed. London: George Routledge [1923].
Full dark blue Oasis with blue Oasis onlays. Tooled in gold. Marbled paper doublures and endpapers. Dark blue, blue, and white double cotton headbands. Five false raised bands. 25.7 x 19.6 cm. Bound in 1980.

B12. Laurence Hyde. *Southern cross, a novel of the south seas told in wood engravings.* Los Angeles: Ward Ritchie Press, 1951.
Full terra cotta Oasis with blue, green, and tan Oasis onlays. Tooled in gold and in blind. Plain cream paper doublures and endpapers. Red and gold double cotton headbands. 19 x 16.8 cm. Bound in 1980.

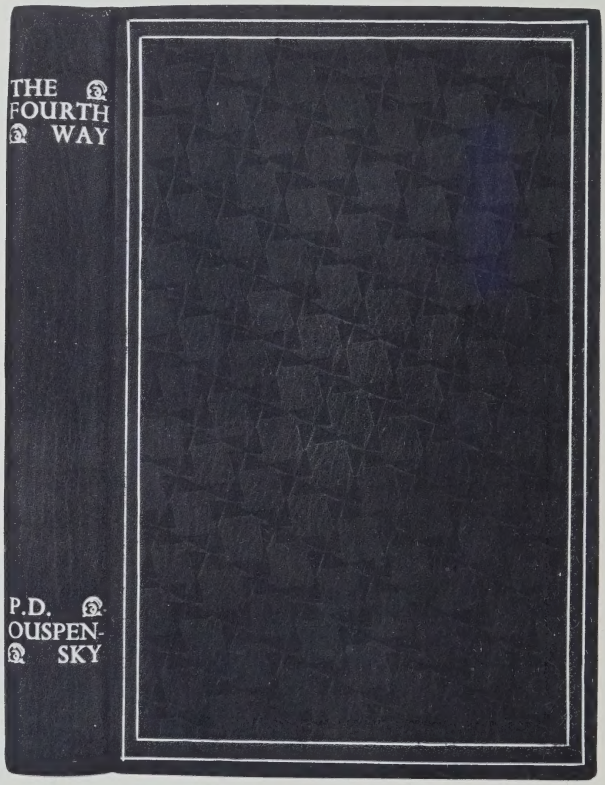

THE
BEAUTIFUL
NECESSITY
CLAUDE
BRAGDON
THE
BEAUTIFUL
NECESSITY

BI1


SOUTHERN CROSS
HYDE

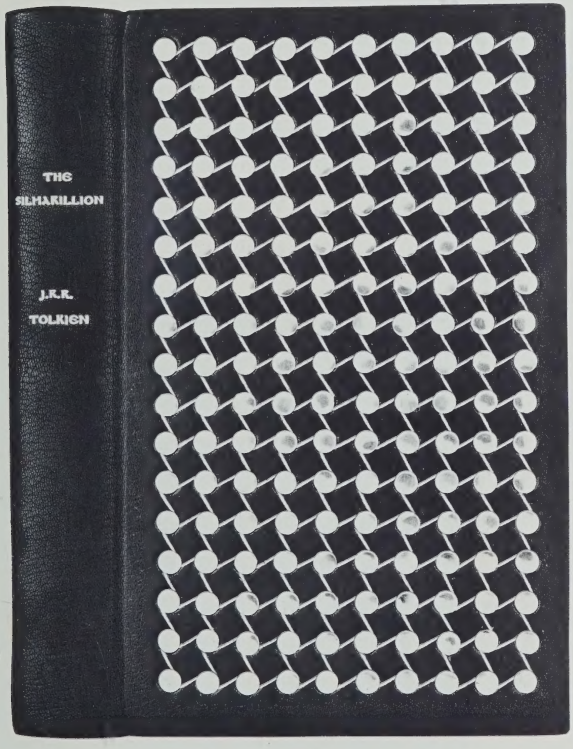
BI2

B13. P.D. Ouspensky. *The Fourth way: a record of talks and answers to questions based on the teachings of G.I. Gurdjieff.* New York: Alfred A. Knopf, 1965.
Full maroon Oasis. Tooled in blind and in gold. Plain grey endpapers. Red, green, and white double cotton headbands. 24.6 x 16.4 cm. Bound in 1980.



B13

B14. J.R.R. Tolkien. *The Silmarillion.*
London: George Allen and Unwin, 1977.
Full black Oasis with brass disc inlays. Tooled in gold. Brown Japanese paper doublures and endpapers. Light, medium, and dark brown double cotton headbands. 23.4x15 cm. Bound in 1981.



B14

BEATRICE STOCK
31 Beverley Street, Toronto, Ontario M5T 1X8

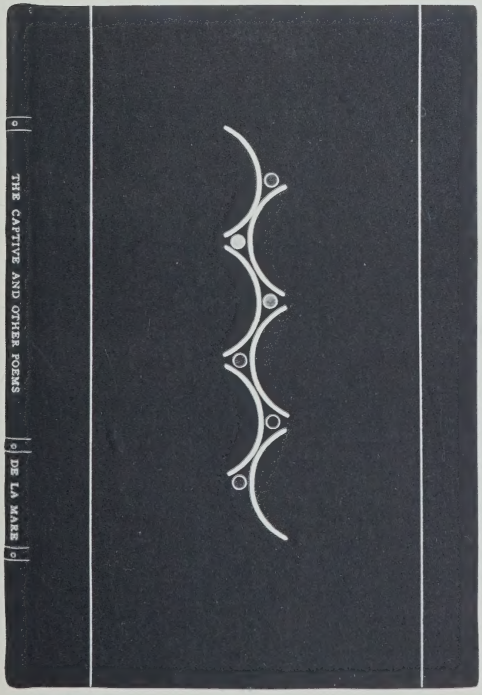
Born 1946 in France; studied three years at l'Ecole centrale des Arts decoratifs, Paris; one year at Instituto di Pathologia del Libro, Rome.

B15. Newton MacTavish. *The Fine arts in Canada.* Toronto: Macmillan, 1925.
Full brown morocco with blue and brown calf inlays. Tooled in gold and in blind. Brown, blue, and gold double silk headbands. Top edge platinum. 23.3 x 18 cm. Bound in 1981.

MICHAEL WILCOX
Woodview P.O., Woodview, Ontario KOL 3E0

Born 1939 in England; six years apprenticeship with Edward Everard and George Bayntun in Bristol and Bath.

'In 1969 I set up my own one-man bindery near Woodview, Ontario, and since that time have worked mainly on antiquarian books for dealers and collectors ... During the last few years I have been taking on an increasing number of commissions for design bindings ... This is an aspect of binding which I greatly enjoy and which I hope to do more of in the future.'
MICHAEL WILCOX



B16

B16. Walter de la Mare. *The Captive and other poems.* New York: Bowling Green Press, 1928.
Full black Oasis with green, yellow, orange, red, purple, and blue Oasis onlays. Tooled in gold. Plain light green endpapers. Red single silk headbands. Three false raised bands. 24x16.2 cm. Bound in 1975.

B17. John Flamstead and John Partridge. *Dr. Flamsteed's and Mr. Patridge's new fortune book.* London: Edw. Midwinter, 1729.
Full maroon Oasis with black Oasis onlays. Tooled in gold. Plain white endpapers. Beige single silk headbands. Four raised bands. 14.9x9.3 cm. Bound in 1981.

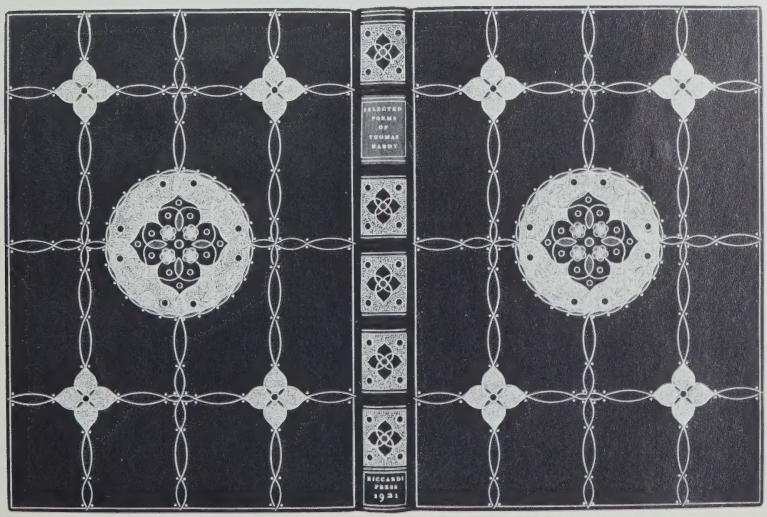
B18. Thomas Hardy. *Selected poems.* With portrait & title page design engraved on the wood by William Nicholson. London: Ricardi Press, 1921.
Full green Oasis with terra cotta and tan Oasis onlays. Tooled in gold. Plain green paper endpapers. Green, white, and blue single silk headbands. Five false raised bands. Top edge gilt. 23.3x17.1 cm. Bound in 1975.

B17

B19. Washington Irving. *Rip Van Winkle.* With drawings by Arthur Rackham. New York: Doubleday, Page, 1905.
Full bound in black, brown, tan, purple, and blue Oasis pieces scarf joined. Tooled in gold and silver. Plain blue endpapers. White, blue, and brown single silk headbands. 25.3 x 20.8 cm. Bound in 1977.

B20. T.E. Lawrence. *Seven pillars of wisdom, a triumph.* New York: Doubleday, Doran, 1935.
Full tan Oasis with blue leather onlays. Tooled in gold and in blind. Plain endpapers. Blue, white, and gold single silk headbands. Top edge gilt. 25.7 x 19.3 cm. Bound in 1981.

B21. William Thompson. *Sickness, a poem in three books.* London: R. Dodsley, 1745.
Full dark green Oasis with terra cotta, black, and tan Oasis onlays. Tooled in gold. Plain beige endpapers. Beige and gold single silk headbands. Five raised bands. 24.3 x 20.1 cm. Bound in 1981.



B18

IRVING
RIP VAN
WINKLE
RACKHAM
1905

B19

SICKNESS
A POEM
BY
WILLIAM
THOMPSON
1745

B21

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Lenders

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Atticus Books B18
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Mrs Edith Dair 20, 21
Mr John Holmes B5
Mr James H. Hunter B8
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Typeset at The Coach House Press
in Trump Mediaeval
with display and running heads
in Carl Dair's Cartier

Printed on Warren's Lustro Offset Enamel
in a first edition of 1000 copies
at The Coach House Press
in May of 1981

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at The Porcupine's Quill,
Erin, Ontario

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Alan Ufkes, Carol Ufkes